

# Iowa Architect

SEPTEMBER/OCTOBER 1988 TWO/FIFTY



## Finally!

A showroom in Des Moines designed especially for architects and designers. An exciting space where you can leisurely browse through a complete sampling of our tile lines.

A place where you can bring your clients and confer in a private setting complete with drafting table and resource library.  
Come see us soon!

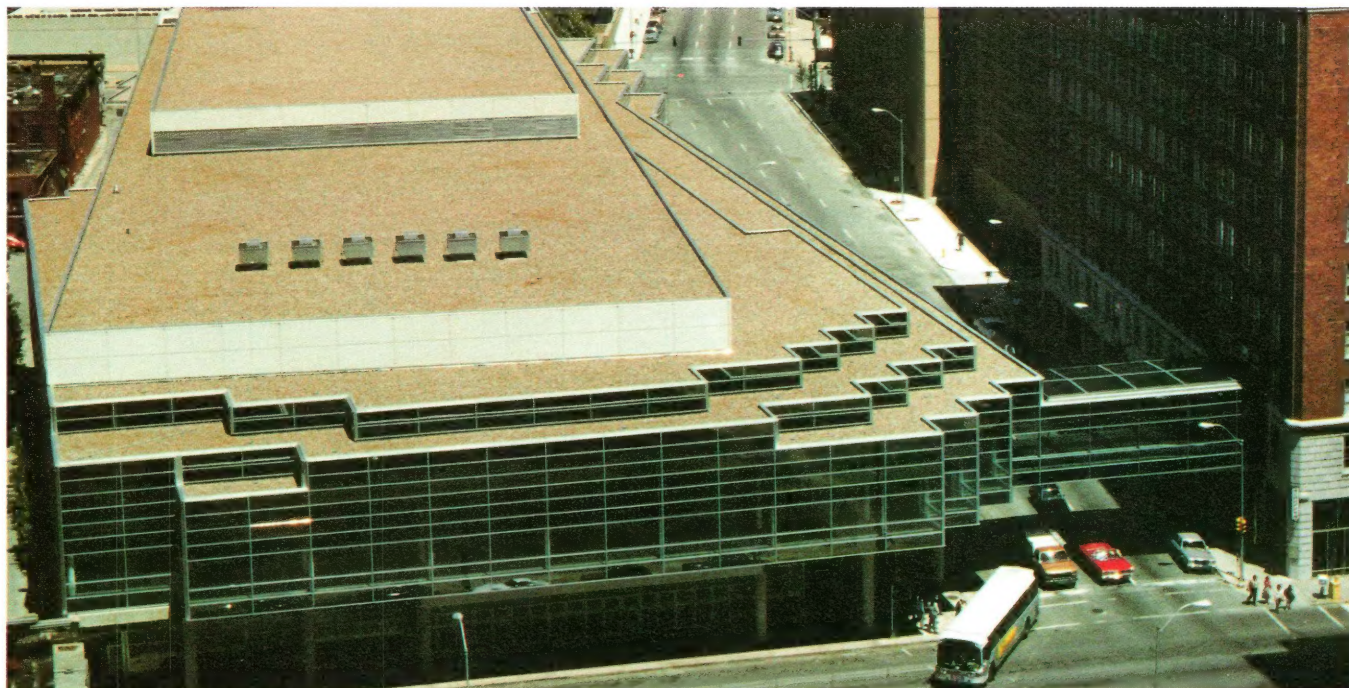
### We Distribute:

American Olean  
American Marazzi  
Cleveland Tile  
Crossville Ceramics  
Gail Architectural Ceramics  
Granite and Marble Tiles  
Winburn



1421 Locust  
Des Moines, Iowa 50309  
(515) 283-1242  
200 W. Industrial Lake Drive  
Lincoln, Nebraska 68528  
(402) 476-2542  
8616 G Street  
Omaha, Nebraska 68127  
(402) 331-3800

# Carlisle Sure-Seal® Roofing System



**Project:** Des Moines Convention Center, Des Moines, Iowa **Roofer:** Barrick Roofers, Inc., Des Moines, Iowa **Roof:** Carlisle SynTec Ballasted System **Architect:** Brooks Borg and Skiles, Architects-Engineers

## Roofs That Succeed Where Others Fail

Carlisle Sure-Seal® Roofing Systems use E.P.D.M. (Ethylene Propylene Diene Monomer) elastomeric membranes to make the difference between long term roofing success and short term failure. For both new roofing and reroofing, Carlisle Sure-Seal® single-ply membranes represent the most reliable and economical form of commercial roofing available. Here's why:

**1** Applied in large sheets the single-ply membrane represents a watertight covering that is not subject to the weathering and maintenance problems of built-up roofing.

**2** The elongation of the membrane (a minimum of 350% for E.P.D.M.) gives a Carlisle Sure-Seal® roof the ability to sustain normal building movement without cracking, rupturing or leaking. Most Sure-Seal® systems, therefore, can be installed effectively in unbroken sheet form directly over building expansion joints.

**3** Sure-Seal® membranes are light, but tough. They weigh less than ½ pound per square foot, yet provide strong resistance against tears, punctures and abrasions.

**4** A Carlisle Sure-Seal® roof will withstand severe temperature fluctuations and prolonged ozone exposure with little or no signs of aging. The elastomeric membrane covering is ultraviolet stable under constant exposure to intense sunlight.

**5** Carlisle Sure-Seal® membranes are available in such large widths and lengths that field seams are minimized thus reducing labor costs. Standard widths up to 50 feet; standard lengths are 50, 100, 150 and 200 feet; standard thicknesses are .045 and .060 inches. Special sizes and thicknesses are also available. A roof area as large as 50 feet by 200 feet can be covered by a single factory-fabricated sheet.

**Simply the best commercial roofing systems in the world.  
The best designed. Best engineered. Best installed.  
There is no equal.**

**Carlisle SynTec Systems**



Division of Carlisle Corporation  
P.O. Box 7000, Carlisle, PA 17013

**Stetson  
Building Products**

Des Moines, Iowa  
510 SW 9th, 515/243-6286

Rock Island  
619 11th Street, 309/788-8412

# BRICK OF CHOICE

## ABC Studios

New York, New York  
Architect: Kohn Pedersen Fox Associates, P.C.  
Catskill Utilities  
Ebonite Utilities

## Digital Equipment Offices

Shrewsbury, Massachusetts  
Architect: Drummey, Roseane, Anderson Inc.  
Grand Canyon Utilities

## Star Tribune Building

Minneapolis, Minnesota  
Architect: Arvid Elness Architects, Inc.  
Mountain Shadow Utilities

## Ohara Water Reclamation Facility

Chicago, Illinois  
Architect: Consoer Morgan P.C. Architect & Engineer  
Fine Art Smooth Modulares

## Lake Fairfax Business Park

Washington, D.C.  
Architect: Berry, Rio & Associates  
Ebonite Modulares

## College of Osteopathic Medicine and Surgery

Des Moines, Iowa  
Architect: Leo A. Daly  
Endicott Medium Ironspot Utilities  
Endicott Dark Ironspot Utilities

## Capitol Center

Des Moines, Iowa  
Architects: Charles Herbert & Associates, Architects  
Shiffler, Frey, Baldwin, Clause, Architects P.C.  
Red Smooth Modulares  
Brown Smooth Modulares

## Dallas Museum of Fine Arts

Dallas, Texas  
Architect: Edward Larrabee Barnes & Associates P.C.  
Grand Canyon Standards

## The River Center

Davenport, Iowa  
Architect: Scholtz & Keuhn Associates  
Fine Art Velour Utilities

**UNITED BRICK AND TILE      SIOUX CITY BRICK AND TILE**

515/244-3264

712/258-6571

**WE ARE A FULL SERVICE COMPANY**

FOR MORE INFORMATION PLEASE CALL COLLECT. OUR REPRESENTATIVES WILL BE GLAD TO CALL ON YOU WITH SAMPLES.

# Contents

## Editor

Kirk Von Blunck, AIA

## Editorial Staff

Edward Soenke, AIA

Mark Schmidt, AIA

William Anderson, AIA

Patricia Zingsheim, AIA

Rod Kruse, AIA

Brian Lubben, AIA Associate

Mark Fisher, AIA Associate

## Publisher

Holtz/Wilson Design Corporation

## Advertising Director

Bruce Wilson

## Design and Production

Holtz/Wilson Design Corporation

## Iowa Chapter

### American Institute of Architects

#### Executive Director

Suzanne Schwengels

#### President

Richard Pattschull, AIA, Iowa City

#### President Elect/

##### 1st Vice President

Douglas Sires, AIA, Des Moines

##### 2nd Vice President

Judith McClure, AIA, Des Moines

#### Secretary

Scott Bengfort, AIA, Davenport

#### Treasurer

Robert Smith, AIA, Des Moines

#### Directors

Dale McKinney, AIA, Sioux City

John Carlson, AIA, Iowa City

Christos Saccopoulos, AIA, Ames

Philip Hodgins, AIA, Des Moines

#### Past President

Thomas Waggoner, AIA, Mason City

#### Des Moines Architects

##### Council President

Craig Nelson, AIA, Des Moines

#### Cedar Rapids/Iowa City

##### Architects Council

##### President

Roger Hadley, AIA, Cedar Rapids

#### Eastern Iowa Section

##### President

George Gleason, AIA, Davenport

#### Northwest Iowa

##### Architects Council

##### President

Edward Storm, AIA, Sioux City

#### Subscription Rates

\$12.00/one year. \$2.50/single issue.

Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address.

#### Editorial Offices

Iowa Architect, Iowa Chapter AIA, 512 Walnut Street, Des Moines, Iowa 50309, (515) 244-7502.

#### Advertising

For advertising information contact Bruce Wilson, (515) 472-8328.

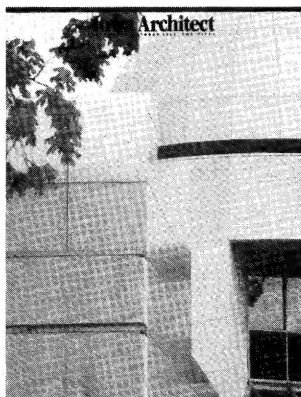
©1986, Holtz/Wilson Design Corp.

**Iowa Architect** is the official publication of the Iowa Chapter, American Institute of Architects. Iowa Architect is published bi-monthly by Holtz/Wilson Design Corp., 733 19th Street, Des Moines, Iowa 50314, (515) 280-3068.

Reproduction of this material by any means without the permission of the publisher is prohibited.

## Iowa Architect

VOLUME 34 NUMBER 5



#### Architect

Gunnar Birkerts and Associates, Inc.

Birmingham, Michigan

#### Associate Architect

Wehner, Nowysz, Pattschull & Pfiffner

Iowa City, Iowa

#### Photographer

Frederick Charles, New York

Having photographic assignments in both Des Moines and New York, Frederick Charles enjoys working with the aesthetic diversity of Midwestern and Northeastern architectural styles.

### Eastern Iowa

#### The Redstone Inn Dubuque

18

#### College of Law, University of Iowa Iowa City

20

#### Cedar Rapids Public Library Cedar Rapids

24

#### WGN Building Iowa City

26

#### Cedar Rapids Community Theater Cedar Rapids

28

#### Adler Theater Restoration Davenport

32

#### The Forgotten Audience

36

### Departments

#### Different by Design

8

#### Portfolio

12

#### The Arts

14

#### Product Digest

44

#### Journal

46

#### Advertiser's Directory

51

# ALLIED COMPANIES



## PROJECT

The Adler Theater  
Davenport, Iowa

## ARCHITECT

Scholtz-Kuehn and Associates  
Davenport, Iowa

## CONTRACTOR

Contracting Corporation of Illinois  
Moline, Illinois

## ALLIED DAVENPORT

Plaster Restoration  
New Plaster  
Drywall

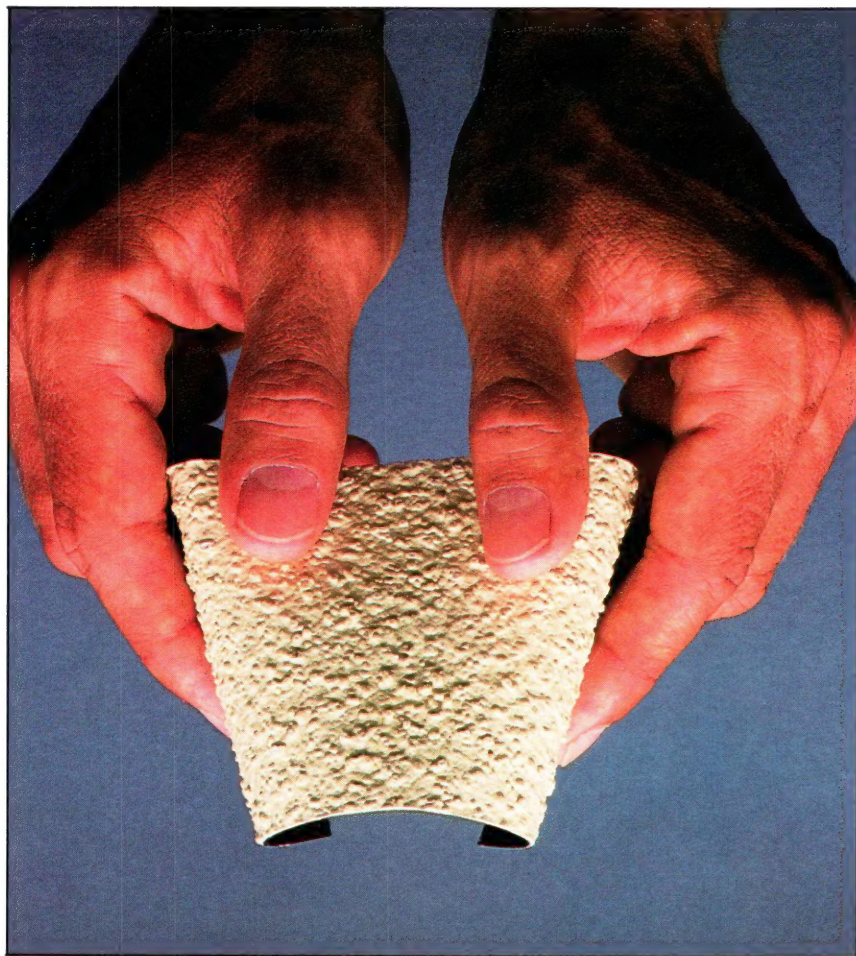


ALLIED CONSTRUCTION SERVICES, INC.

Des Moines  
Davenport  
Peoria  
Omaha

# SEALED AGAINST CRACKS

Send for sample of this  
coating that gives and takes



Thorolastic® gives with building movement . . . takes the punishment of everything from nearby highway pounding to geologic and construction faults. Besides shrugging off movements in the substrate, Thorolastic has high resistance to ultraviolet degradation and to every extreme of weather.

Thorolastic is used as a protective and decorative finish for masonry, concrete and stucco, or for our cement-base coatings such as Thoroseal. It's ideal for tilt-up construction. It'll also repair and refinish cracks.

We have a remarkable sample for you. Just call or write:  
Thoro System Products, Inc.,  
7800 N.W. 38th St., Dept. IA910  
Miami, FL 33166. (305) 592-2081,  
Telex 51-9674

Visit us at the A.I.A. Convention  
in Topeka, Kansas, Oct. 16-18.

# THOROLASTIC



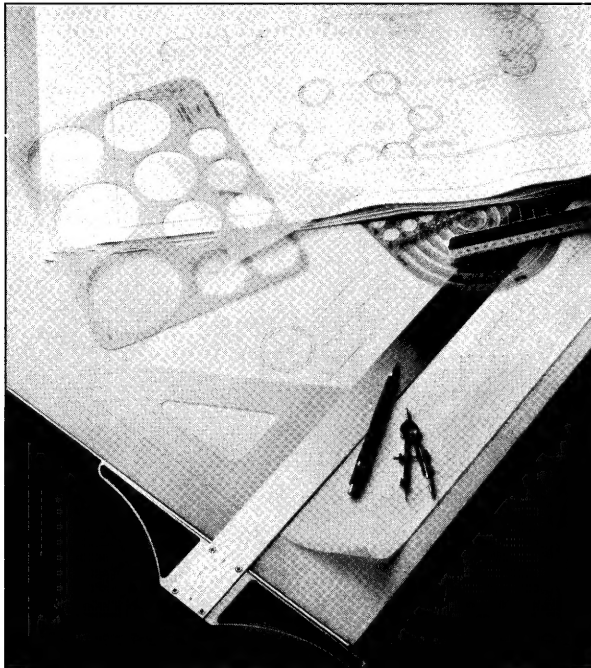
Thorolastic  
is a registered  
trademark  
of Thoro  
System  
Products, Inc.



*Preserving the past. Protecting the future.™*

©1986 Thoro System Products, Inc.

**WEITZ**



## **DEPEND ON WEITZ FOR ALL YOUR PLANS**

When Weitz is your contractor, you can be assured that your project will be as well built as it is designed.

With your plans in hand, Weitz turns your ideas into reality, blending your concept with our craftsmanship.

In our 131 years of experience, we've built projects of virtually every type, size, and shape, preserving the integrity of the design from the largest to the smallest detail.

For your next project, select the contractor who keeps your plans in mind.

**WEITZ**

**General Contractors  
Construction Managers  
Since 1855**

***The Weitz Company, Inc.***

800 Second Avenue  
Des Moines, IA 50309  
515/245-7600

207 Crocker  
Des Moines, IA 50309  
515/246-4700

Wood Desks  
Wood Bookcases  
Wood Furniture  
Wood Ceilings  
Wood Benches  
Wood Windows  
Wood Handrails  
Wood Signs  
Wood Frames  
Wood Trim  
Wood Wardrobes  
Wood Vanities  
Wood Racks  
Wood Cases  
Wood Displays  
Wood Counters  
Wood Doors  
Wood Cabinets  
Wood Moulding  
Wood Tables  
Wood Paneling  
Wood Partitions  
Wood Wainscot  
Wood Shelves  
Wood Plaques  
Wood Planters  
Wood Valances  
Wood Restorations  
Wood Lecturns  
Wood Carts  
Wood Chests  
Wood Chairs  
Wood Letters  
Wood Consoles  
Wood Turnings  
Wood Altars  
Wood Stands  
Wood Fixtures  
Wood Sills  
Wood Credenzas

  
ARCHITECTURAL MILLWORK

2323 DEAN AVENUE  
DES MOINES, IOWA  
515/262-5633



## WHY THE PROS CHOSE ELECTRIC FOR CAPITOL CENTER III

**The Pros:** Architects — Shiffler Frey Baldwin; General Contractor — Ringland, Johnson, Crowley; Mechanical Engineer and Contractor — The Waldinger Corp.; Electrical Contractor — Brown Brothers Electric.

**The Structure:** 65,000 sq. ft. on three floors

**Here's what they said...**

**The Architect:** "In deciding on the HVAC system for this building, we were

guided by the need for economy as well as to provide the maximum amount of leasable space. We looked at four different systems, both from a cost-of-installation standpoint and a ten-year life cycle analysis. This all-electric system proved to be the least expensive overall."

**The Engineer:** "The building type, shape, orientation, and intended use are extremely significant. This building is 'perimeter inten-

sive' and requires an efficient, simple system with superior zoning flexibility. Variable air volume with electric heat proved to be the most attractive system in this case."

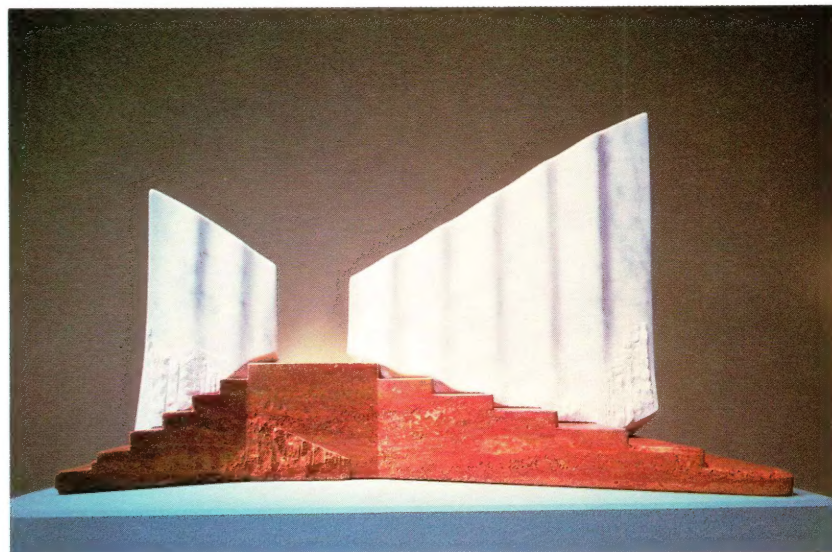
**The Pros design for the future with electric.**

For more information about costs and ideas for efficient HVAC systems, contact David Graham, Manager, Technical Services and Market Planning, Iowa Power, 515-281-2501.



**Electric**  
Means Value Year After Year

The cost of this ad will be paid for by the customers of Iowa Power.



## The Sculpture of Donald Davis

Donald Davis is a California artist whose innovative sculptures have no obvious antecedents. Since 1975 his designs have moved progressively through animal, plant, floral, geometric and topographical forms with a clarity, vision and determination that is rarely matched on the current sculpture scene.

*Aqua Curtain, 86*

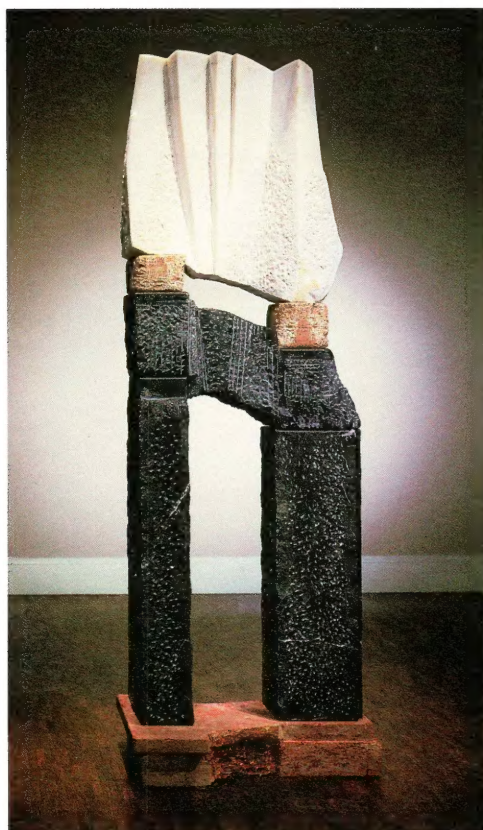
Carrara Marble

Red Travertine

20" x 31" x 12"

Educated at the prestigious Cate School in Santa Barbara with a B.F.A. from the Rhode Island School of Design, Davis first travelled to Italy to explore the expansive marble quarries of Carrara. He has worked there on a regular basis ever since, selecting his stones with knowing care. Davis has also mastered hand and power tools in a manner widely admired, consistently increasing the size and scope of his undertakings. Today, his sculpture ranges in the eight and nine foot dimensions on a routine basis.

Davis' most recent work is part architectural remnant and part archeological artifact. These assemblages combine a clear, ordered structural sense with a sensuous use of marble, travertine and bronze. Others are strangely reminiscent of colossal Egyptian and Mayan monuments, appearing as freshly uncovered or partially resurrected ruins. It is, however, the textural richness and dynamic juxtaposition of color within these works that makes them so singularly intriguing. The rough edges, gouges and linear markings in contrast to carefully worked and polished surfaces reveal the stones' true nature and, more importantly, the artist's active involvement in transforming raw material into powerfully expressive art. ■



*Kyoto, 86*

Carrara Marble

Travertine black marble

Red travertine

80" x 28" x 18"

B Y K I R K V O N B L U N C K

# SOMETIMES THE SIMPLEST SOLUTIONS ARE BEST

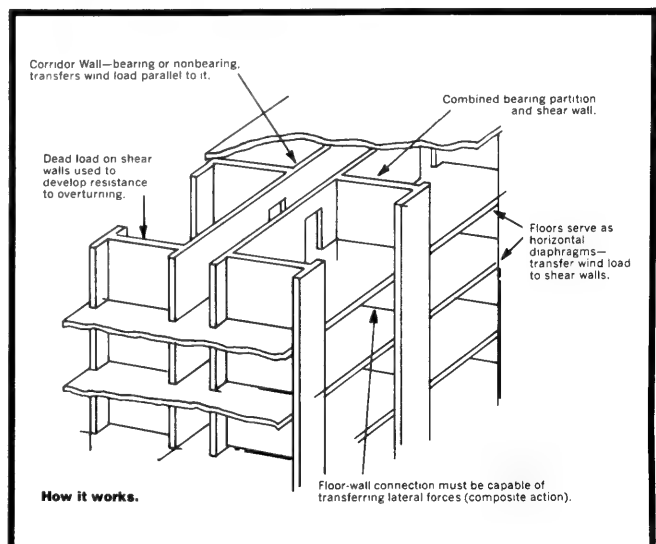
Masonry's capacity as a loadbearing material is superb, yet its structural potential is often overlooked.

The loadbearing system is really very simple. It is a building system which consists of a series of one-story buildings, one built on top of the other. Because it relies on the composite behavior of wall, floor and roof plans for lateral stability, this system is ideal for apartments, hotels, motels, dormitories and hospitals.

Few, if any, building systems go up as quickly as loadbearing masonry. With planning, the structure can easily proceed upward at the rate of one floor per week.

Each floor is enclosed before the floor above it is begun. That means a single wall provides both support and enclosure – and it means your carpenters, electricians and other finish trades can go to work sooner, working on lower stories while the upper floors are still under construction. Faster construction means earlier occupancy and major savings on interim financing.

The building designer and owner realize additional savings because each wall serves several functions – structure, enclosure, and superlative fire



protection, exterior finish and in some cases even interior finish! And your life-of-the-building costs, such as maintenance and energy, will be lower with masonry.

There's no other building system that offers you so many advantages at so little cost. Loadbearing masonry.

**Sometimes the Simplest Solutions are Best.**

**Masonry Institute of Iowa, 820 1st Street, Suite 200, West Des Moines, Iowa 50265 (515) 274-9166**

# THE TECHNOLOGY OF CRAFTSMANSHIP

At Custom Woodworks we have incorporated the most advanced millwork equipment available to produce the finest details in wood that you can imagine.

Full line architectural millwork delivered with a commitment to superior quality and consistency.

Custom Woodworks . . . because detail makes design come alive.

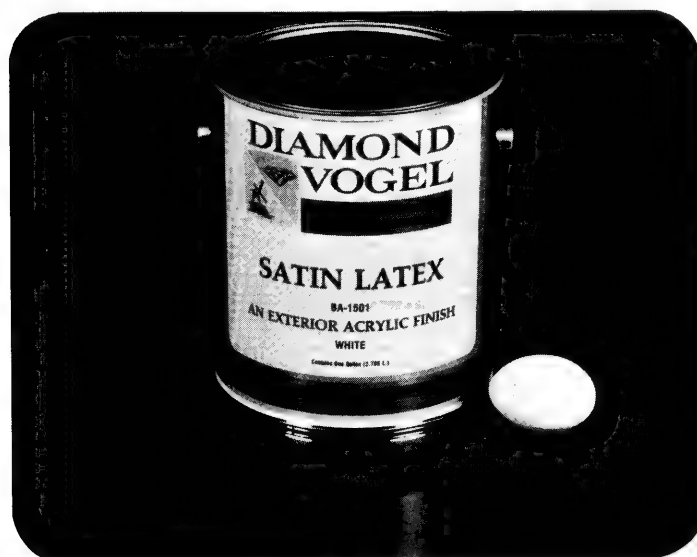


Member  
Architectural  
Woodwork Institute



**CUSTOM WOODWORKS LTD.**

910 Steuben P.O. Box 3187 Sioux City, Iowa 51102  
Manufacturers of Architectural Woodwork



## Diamond Vogel Paints

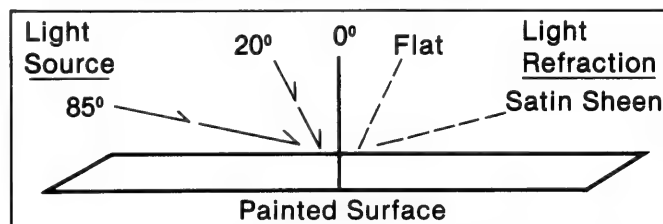
### Iowa Sales Outlets

- Ames • Cedar Rapids • Clinton • Davenport • Des Moines
- Fort Dodge • Marshalltown • Mason City
- Newton • Sioux City • Spencer • Council Bluffs
- Cedar Falls • Waterloo • Iowa City • Dubuque

### Iowa Manufacturing Locations

- Burlington • Marshalltown • Orange City

**Acrylic Latex Sheen Finishes**, like an eggshell, appear to be flat when seen head on, but take on a low luster when viewed from an angle.



**Diamond Vogel Acrylic Exterior Satin Latex** House paints provide surface luster without glare. The smooth surface, resulting from higher vehicle content, imparts a sparkle to the surface that lasts for years.



Contact your professional Diamond Vogel representative for further information.

0480-AM

# Now Available At: M & M Sales Company



## *A Refreshing Alternative For Today's Office*

Gone are the coffee makers, oversized drink machines and out-of-place refrigerators. In their place — the REFRESHMENT SYSTEM — a refreshing alternative for today's office.

The REFRESHMENT SYSTEM is exactly what your office has been waiting for — a total food service system designed for today's office.

Clean and sophisticated in style, the REFRESHMENT SYSTEM offers you and your employees a wide range of products and food services in a combination of units designed for a business-like appearance, ease of operation and dependable service.

### **A sophisticated REFRESHMENT SYSTEM**

Available in several cabinet decors. Clean and simple design fits unobtrusively in any office.

### **Enjoy fresh brewed hot beverages any time.**

The REFRESHMENT SYSTEM brews each cup individually and takes only a few seconds.

### **Coffee is fresh brewed with every cup.**

With the REFRESHMENT SYSTEM there are no filters, no pots to clean, no waiting for someone to make a fresh pot, and no mess or waste.

The REFRESHMENT SYSTEM is a compact unit that provides guests and employees with fresh beverages at any time, day or night.

### **Satisfy your employees' tastes.**

The combination of cold and hot drinks, coupled with the microwave oven and refrigerator, provides a valuable employee benefit, offering them more choices than traditionally available.

### **The price is right.**

Each unit of the REFRESHMENT SYSTEM affords you the option of selecting the price level. You can price items at a break-even level or profit level, or set the units on free-vend to provide employees with a real employee benefit, and still control costs.



# M & M Sales Company Can Design A REFRESHMENT SYSTEM For Your Office

Because of its modular design, you can design a REFRESHMENT SYSTEM to fit the specific needs of your office setting. You can select the number and types of units needed in the cabinet styles best suited for your decor. In addition, you select the products.



## HOT BEVERAGE CENTER

The Hot Beverage portion of the REFRESHMENT SYSTEM features fresh brewed coffee at the touch of a button. Each cup is individually brewed to provide you with a consistent quality drink every time.

A selection for hot water is also provided for those who need this service.

### Optional Features:

Optional Fresh Brewed Decaffeinated Coffee. Hot Whipped Chocolate. General Selection for Soup or Tea/Hot Spiced Cider.

"Executive Keys" are provided for bypassing the coin mechanism.

### Specifications:

#### Capacity:

480 cups before refills.

#### Electrical:

115 VAC. 10 amps. 60 Hz. 1 Phase

#### Coinage:

Accepts any combination of quarters, dimes, nickels from 5¢ to \$1.50. Makes change after vending.

#### Dimensions:

Height ..... 72"  
Width ..... 25"  
Depth ..... 31"  
Weight ..... 344 lbs.



## COLD DRINK CENTER

The Cold Drink unit of the REFRESHMENT SYSTEM offers capacity for 96 12-oz. canned beverages. You can offer four selections of the most popular brands to assure your guests and employees the name brand quality they want in beverages.

This unit is efficient and sanitary and provides secured storage below for as many as eight cases of reserve product.

### Optional Features:

A built-in dollar bill acceptor/changer is available for maximum convenience and sales. This handy feature will also make change for the Hot Beverage Center. The dollar bill acceptor can be installed at a later date on location.

As with the Hot Beverage portion of the REFRESHMENT SYSTEM, "Executive Keys" are available to bypass the coin mechanism for free vending.

### Specifications:

#### Capacity:

12-oz. cans in four selections  
(96 12-oz. cans in vend position, 14 cans in pre-cool)

#### Electrical:

115 VAC. 4 amps. 60 Hz. 1 Phase

#### Coinage:

Same as Hot Beverage Unit.  
Optional dollar bill acceptor. Also makes change for dollar bills.

#### Dimensions:

Height ..... 72"  
Width ..... 25"  
Depth ..... 31"  
Weight ..... 375 lbs.

#### Storage Capacity:

Up to eight additional cases.



## CONVENIENCE CENTER

The exceptional convenience of having kitchen-like facilities in a compact space will be appreciated by employees.

The standard cabinet incorporates a utility shelf which will accommodate most popular brands of microwave ovens. A secured storage compartment is located above the microwave oven space. The lower portion of the cabinet provides more storage area.

### Optional Features:

Microwave Oven

Refrigerator—A 4.1 cubic foot refrigerator/freezer is available for the lower half of the cabinet.

### Specifications:

#### Electrical:

Microwave: 115 VAC, 9.2 amps. 60 Hz. 1 Phase  
Refrigerator/Freezer: 115 VAC, 1.5 amps. 60 Hz. 1 Phase

#### Dimensions:

Height ..... 72"  
Width ..... 25"  
Depth ..... 31"  
Weight ..... 204 lbs.  
plus refrigerator and microwave

#### Storage Capacity:

Refrigerator: 4.1 cu. ft.  
Condiment: 4.17 cu. ft.

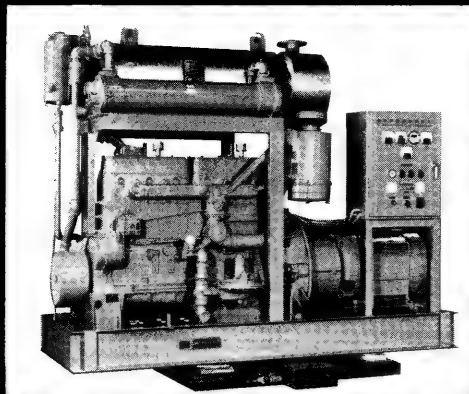
**M & M SALES  
COMPANY**

2002 Woodland • Des Moines, IA 50312  
Phone: (515) 283-0607 • 1-800-362-1646

SL-075



# HICKLIN MEANS POWER



- SYSTEMS FOR ANY APPLICATION
- INTEGRATED DESIGN APPROACH
- 24 HOUR PARTS AVAILABILITY
- COMPLETE ON SITE TRAINING
- 3 BRANCH OPERATIONS
- CONVENIENT PLANT LOCATIONS
- MANUFACTURER'S WARRANTIES
- 25 YEARS OF DEPENDABLE SERVICE



Reliability is basic to the installation of any emergency electrical power system. In our capacity as both manufacturer and distributor of power generating and testing equipment, we offer a full spectrum of services to meet your needs. From the design, application and installation of your power generating equipment, to the maintenance, servicing, parts availability and operator product training...you can count on Hicklin.

I-80 AT SECOND AVENUE • DES MOINES, IOWA 50333 • EXEC. OFFICES: PHONE 515/964-6100

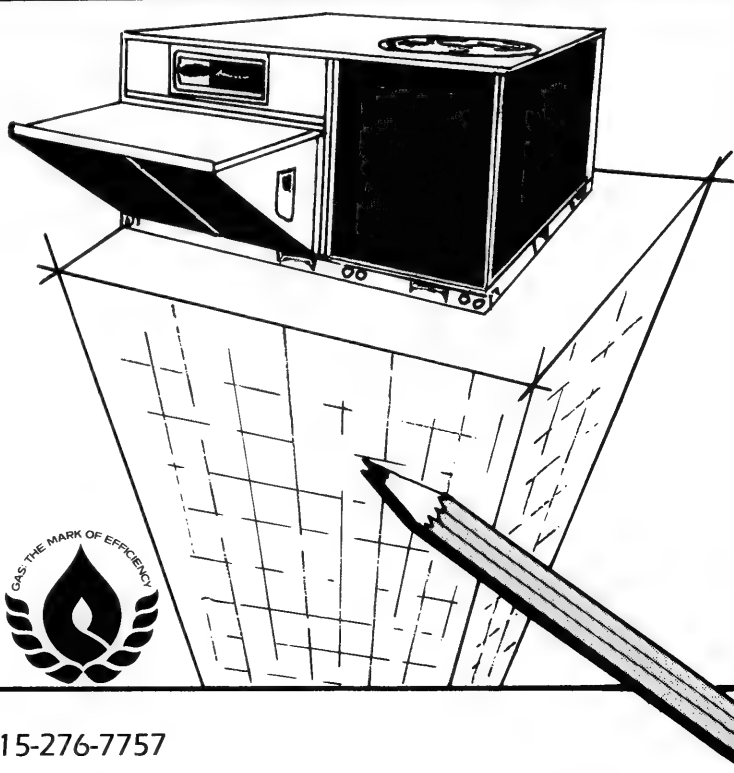
## Put your Commercial building under ONE

Choose the energy-efficient Weathermaker One - a high-tech combination of natural gas heating and electric cooling in a single rooftop unit designed for small businesses, fast food stores, schools, office buildings and shopping malls.

- Optional 10-year warranty
- Turbo-tubular heat exchanger
- Induced draft combustion
- Carrier's most efficient units ever

Call your nearest heating contractor for complete details. Ask about the units available for industrial applications.

GAS: AMERICA'S BEST ENERGY VALUE



Carrier Omaha Company 515-276-7757

## Portfolio



### Iowa Jewish Senior Life Center Des Moines, Iowa

Construction is progressing on the 65-bed Iowa Jewish Senior Life Center located on Polk Boulevard in Des Moines. The copper-roofed building is oriented on the site to take full advantage of the view of Waveland Golf Course.

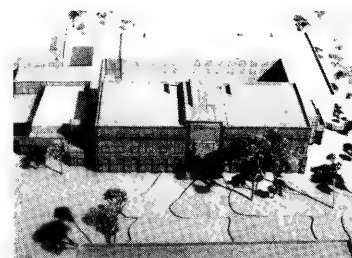
Designed by Savage & Ver Ploeg Architects, the entry commons has a two-story atrium, accented with a fountain. A foliage-shroud balcony allows residents to enjoy the large skylights over the commons area. Fountains are also located in the two interior courtyards, which were planned with regard to Alzheimer patients. The project is expected to be completed at the end of February 1987.

### Marina Inn and Convention Center

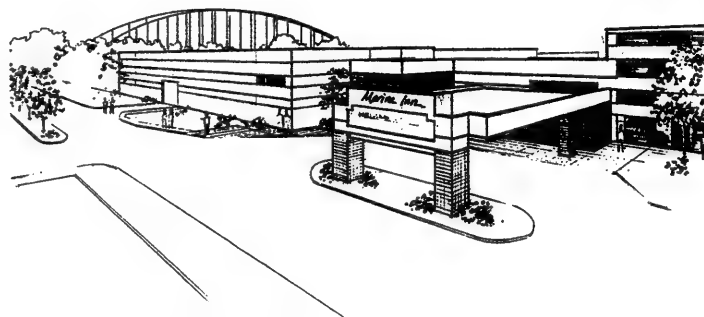
The Marina Inn and Convention Center, located in Sioux City along the banks of the Missouri River, affords the convention goer many varied and unique accommodations. A complete \$2 million renovation of both interior and exterior will open up motel lobbies, organize interior circulation, increase guest amenities, and develop the waterfront area for informal gathering space and physical activity areas. The convention center and motel, designed by Duffy Beuttler Olson and Brygger Architects, comprise 104,000 square feet.

### ISU Home Economics

Phase one schematic design for a 36,000 square foot addition to the Iowa State University Home Economics Complex has been completed by Brooks, Borg and Skiles Architects - Engineers. The limestone and aluminum paneled structure faces Morrill Road, creating an exterior landscaped courtyard between new construction and existing LeBaron and MacKay Halls. Phase One establishes, both functionally and perceptually, a new center for the Home Economics College, with space for computer labs, media center, reading room, seminar and classrooms and a lecture hall. The project, which



awaits funding by the Iowa Legislature, will ultimately include complete remodeling of MacKay and LeBaron and construction of a second structure to bring the Child Development Department back to Central Campus.



**SERVICE  
PHOTOPRINT**

**Engineers and Architects Supplies**

**Xerox**

**Reprographic Services**

**Camera-Modification**

**Commercial Art Supplies**

924 Grand Avenue  
Des Moines, Iowa 50309  
515-288-1927

**MOSSA  
CENTER**

Featuring the finest contemporary contract furnishings:

**Office furniture • Lighting • Tables • Sofas • Case goods**

Plus direct imports: Le Corbusier • Mies • McIntosh

7000 sq. feet of showroom displaying:

**Artemide • Kron • Unifor • VeArt • Sirrah**

Mossa Center's imports: Classic & laquered case goods

Nationwide sales on Mossa Center imports.

**Territory representatives for IA, MO, KS, NE**

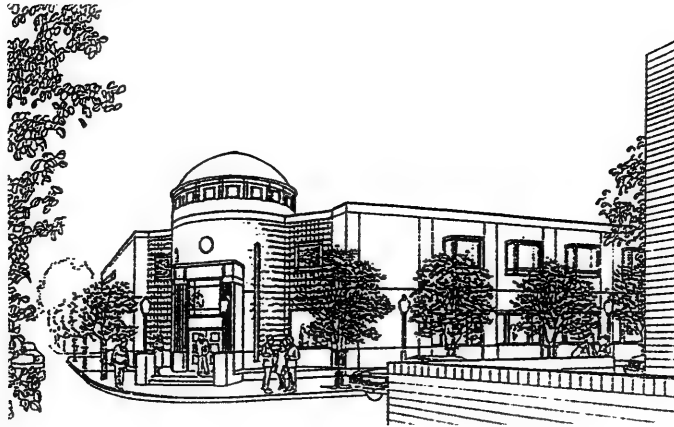
Call for catalogues, prices, and information.

1214 Washington Avenue, Saint Louis, Missouri 63103 314•241•5199

## **Legal Clinic – Drake University Law Department**

The new legal clinic is located in a planned unit development created to upgrade a deteriorating Drake camptown area southeast of the campus. It is part of a national pilot program to create a prototype clinic that generates practical work experience for law students while providing legal services for the indigent and elderly. The clinic, designed by Charles Herbert and Associates is also to be a state-of-the-art law office.

The two story, "L" shaped building is to be built to the street to maintain the urban neighborhood character while the circular domed entrance opens the corner and helps identify the institutional nature of the building. The "L" encloses a landscaped entrance courtyard on the parking lot side. The primary wing houses the office areas while the other contains public and group functions.



## **Hayward Mansion**

The restoration of the Hayward Mansion, located in the Bridge Avenue Historic District, is another step forward with the restoration of Davenport's historic homes and buildings.

The renovation will alter the use of the mansion, currently a six-plex, to three, two bedroom apartment units. Restoration will include replacement of the large wrap-around porch, removal of aluminum siding, repair of exterior wood trim, three color paint scheme, reroofing and complete renovation of the interior. Interior work will maintain the historic qualities of the property which include oak and cherry trim and wainscoting.

Redevelopment is by the Hayward Preservation Partnership. Architects for the project are Bracke Hayes Miller, Architects, of Davenport.

# **A QUALITY BUTT.**

**Lawrence®**  
Quality Home and Builders Hardware

## The Arts

### Aaron Siskind: Fifty Years

Aaron Siskind finds poetic beauty in nature, and in the litter of Man's existence. Seaweed on sand and twisted tree trunks, shadows, peeling paint and billboards and weathered lumber are isolated in the camera's frame where Siskind strives to "permit the subject to speak for itself and in its own way."

**Aaron Siskind: Fifty Years** opens to the public September 6 at the Des Moines Art Center. This 200 photograph retrospective was organized by the Center for Contemporary Photography of the University of Arizona and spans the years 1931 to 1981. Images included range from Siskind's early social documentary period to his work in formal abstraction. ■



Chicago 30, 1949  
Aaron Siskind

### Focus on Photography Des Moines Art Center

From October 7 through November 16, a selection of photographs by internationally-acclaimed photographer Paul Caponigro will be on exhibition in the Print Corridor. **Megaliths: an Exhibition of Photographs by Paul Caponigro** includes images of Stonehenge, Celtic crosses and prehistoric ruins in Great Britain and Europe. ■

### The Bullfight at Milwaukee Art Museum September 19 – November 16

A large thematic exhibition of approximately 150 objects examines the art and history of the bullfight from nobleman's sport to great public spectacle, and its relevance to Spanish and French art and literature. Beginning with Goya's 1816 "La Tauromaquia" series of etchings, and moving through Manet and Miro, then ending with Picasso's 1959 acutint illustrations, the exhibition explores influences and relationships among modern artists of the 19th and 20th centuries who depicted bullfight themes. The exhibition and national tour were organized by the Milwaukee Art Museum. ■



Libertyville V-K Day  
John Preston

### Rural and Urban Landscapes: Des Moines

Exploring the full emotive power of nature and the urban assemblage, Olson-Larsen Galleries present new work by William Barnes, Robert Bauer, Gary Bowling, Robert McKibben, Genie Patrick, John Preston and Givenne Glasser. Interpretations of the land that reveal markedly different and highly subjective styles, the exhibition continues from October 10 through November 8. ■

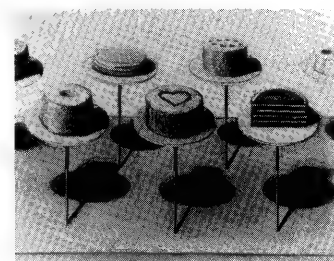
### Frederic James, A Painter From Kansas City

Approximately 40 watercolors by Kansas City artist Frederic James (1915-1985) will be on display at the Nelson-Atkins Museum of Art, October 10-November 30. James' paintings and drawings of the

Kansas Flint Hills, landscape scenes of Missouri and Martha's Vineyard and definitive floral studies comprise this exhibition. ■

### Wayne Thiebaud September 7 – November 9

Seventy-four paintings and fifteen drawings, almost half of which are from the past decade, are featured in a retrospective exhibition of California painter Wayne Thiebaud at the Nelson-Atkins Gallery in Kansas City. The works cover the period from the early 1960s to 1984. Still lifes comprise the bulk of the show, with Thiebaud's classic subjects of lipsticks, candied apples, cakes, and pie. Examples of figure painting, landscapes, and cityscapes, particularly San Francisco, are also on display. ■



Cake Window (Seven Cakes)  
1970-76  
Wayne Thiebaud

We Are Proud To Be The Only Company  
In Central Iowa To Display These Emblems:



Certified Interior  
Horticulturist  
On Staff



Member Interior Plantscape  
Association – Your Sign of  
Guaranteed Performance  
and Quality.

- Consultants in the Design Process
- 10,000 Sq. Ft. of Acclimatized Foliage Plants
- Complete Maintenance Service
- Qualified Horticultural Technicians

## HAWKINS PLANTSCAPE'S

### PROFESSIONAL PLANT SERVICES

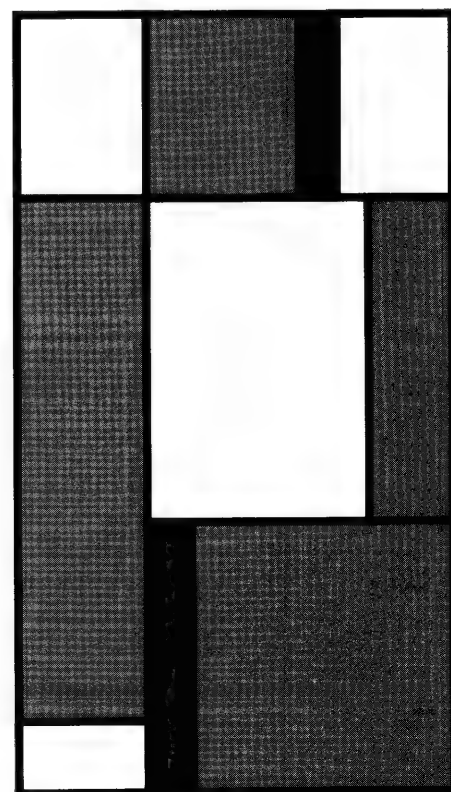
Dick Volkamer C.I.H./A.A.F.  
Phone (515) 288-4831  
4270 North Sixth Avenue  
Des Moines, Iowa 50313

## HAWKINS

Stained Glass  
For All  
Architectural  
Applications

THE  
STAINED  
GLASS  
STORE

3617 Ingersoll  
Des Moines  
Iowa 50312  
(515) 2/9 4855



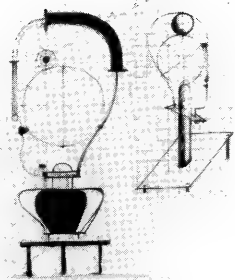
**Oskar Schlemmer  
at Walker Art Center**

Walker Art Center will display approximately 200 works of art created by one of the twentieth century's most innovative and idiosyncratic European artists, **Oskar Schlemmer**, from 9 November 1986 through 4 January 1987. Presenting work created between 1911 and 1942, the exhibition, organized by the Baltimore Museum of Art, brings together representative works from Schlemmer's total *oeuvre*, including important pieces held in European museums and works from private and public American collections.

Schlemmer, who served on the faculty of the Bauhaus at the request of Walter Gropius for nine years following World War I, worked in a broad range of styles and media, including painting, sculpture, pastel and watercolor, drawing, printmaking, graphic design and theatrical scenemaking and design. ■

**Pacific Connections  
Iowa City**

"Pacific Connections", an exhibition of ceramics made by Japanese and California artists, will open at the University of Iowa Museum of Art



*Two Constructional Heads:  
Design for a Metal Sculpture*  
Oskar Schlemmer

on September 13, 1986 and continue through November 3. Organized by the Los Angeles Institute of Contemporary Art, the show illustrates the active cross-cultural exchange between Japanese ceramic artists and their counterparts in California. In many cases the 98 ceramic pieces redefine the traditional pottery medium by taking it from a craft into a new potential in form and image.

At the same time the Museum will also feature a large group of

Japanese prints by 19th century Japanese printmaker Ando Hiroshige. Entitled "Tokaido: Adventures on the Road in Old Japan", the show reveals Hiroshige's love of nature and his enjoyment of the humorous aspects of travellers who journeyed along the 300-mile Tokaido Road on the east coast of Japan. ■

**American Primitive Collection**

American "naive" paintings selected from the Edgar William and Bernice Chrysler Garbisch Collection of the National Gallery will be on exhibit at the Indianapolis Museum of Art October 21 – December 14, 1986. Naive painting is the work of American artists, usually self-taught, who practiced their art independently of the conventions of an academic tradition. Spanning the years 1730 to 1886, these images present naive painting in portraiture, landscape, genre, still-life and allegorical subjects drawn from American life.

Before touring Europe, the exhibition will travel to the Chicago Museum of American Art, the Carnegie Institute in Pittsburgh and the Des Moines Art Center. ■

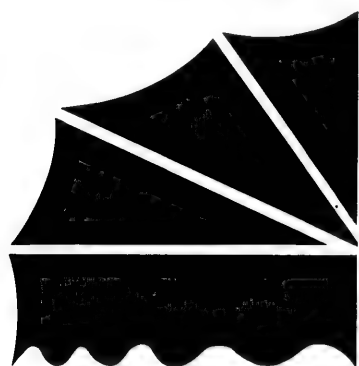
## The Arts

**Themes of Liberty  
Indianapolis**

Noteworthy for their exuberant American patriotism, the decorative art objects of **The Folk Tradition** illustrate elements of this country's folk heritage from the 18th through the early 20th centuries. From painted furniture and ceramics, to signboards, weather vanes and quilts, this exhibition at the Indianapolis Museum of Art offers a rare opportunity to examine the continuing patterns and folk design elements used by generations of gifted craftsmen. On view from October 21 – December 28. ■



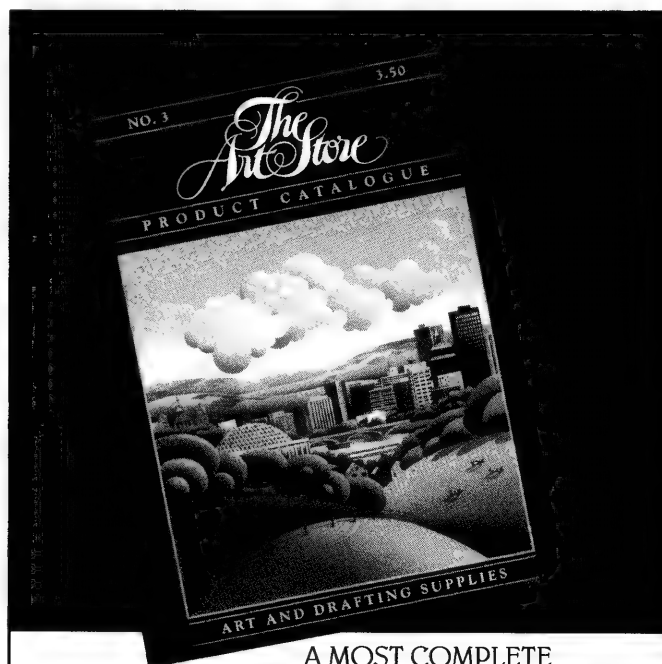
*American School  
THE CAT, c 1840  
oil on canvas  
16 x 20"*



**Moeckly  
Fabrications  
Company**

**Complete  
Awning and  
Canopy  
Contractor**

R.R. #2, Box 22  
Huxley, IA 50124  
Phone (515) 597-2680



**A MOST COMPLETE  
CATALOGUE OF GRAPHIC ART & DRAFTING  
SUPPLIES, EQUIPMENT & FURNITURE**

Send for your **FREE** copy today.

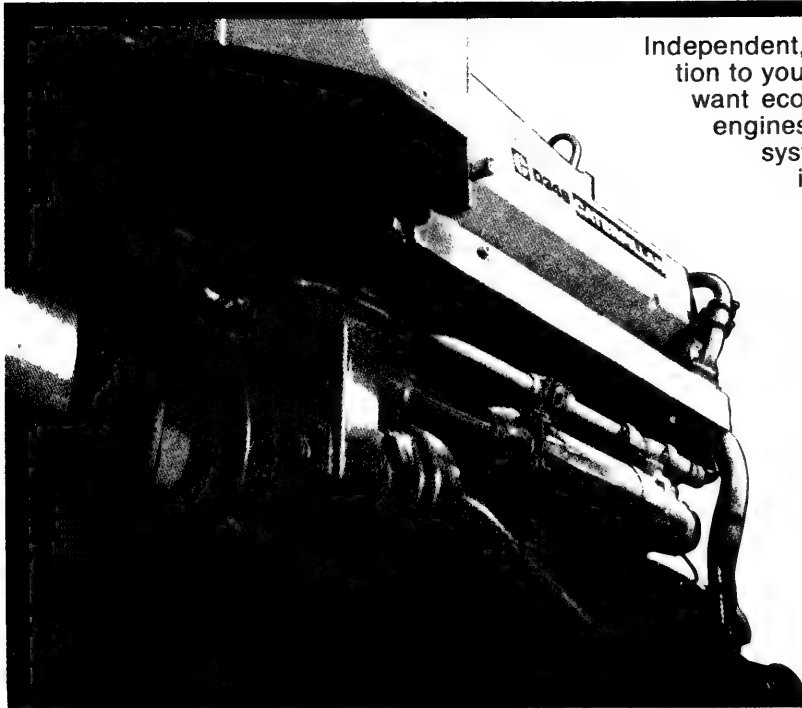
The Art Store, 1227 - 25th Street, Des Moines, Iowa 50311

Name

Address

City  State  Zip

# Caterpillar Power Systems Check Out The Economics



Independent, on-site power can be the economical solution to your industrial or commercial needs. And if you want economy *plus* reliability, check out Caterpillar engines and power systems from Gibbs/Cook. Cat systems are backed by Total Product Support, including design, installation, inspection and maintenance. Features like 24-hour parts availability. And the most modern in-shop service and testing facilities in the Midwest.

Economy. Reliability. Service. You get all three with Caterpillar Power Systems from Gibbs/Cook. Sales and service facilities in Des Moines, Mason City, Fort Dodge and Postville.

**YOUR CATERPILLAR DEALER**  
**GIBBS/COOK**

*...for more than the expected*

104th and Hickman Road, Des Moines, Iowa 50322 (515) 270-2800

1100 Highway 34 East, Red Oak, Iowa 51566 (712) 623-5401

4401 Harbor Drive, Sioux City, Iowa 51111 (712) 252-4401

Caterpillar, Cat and  are Trademarks of Caterpillar Tractor Co.

# ONTHANK CO. IS YOUR SOURCE FOR THESE FINE QUALITY PRODUCTS . . .



P.O. 1462 - Des Moines, Iowa 50306

Des Moines (515) 265-9801 • Iowa 1-800-362-1811 • Out of State 1-800-247-1708



Solid Beauty That Lasts



# OHARCO/HI-CO

## DISTRIBUTORS, INC.

BURLINGTON

*carpets*

CHAPCO ADHESIVES

DECOR TAMBOURS

DESIGNER CORK FLOORING

DOMCO

*flooring*

DOWNS

*carpets*

DURAFLAKE

FORMICA

FRITZ TILE

GENERAL FOAM

GENUWOOD

*flooring*

HYBOND

KENTILE

KORTRON

MARATHON

*carpets*

OZITE

*carpets*

PERMABRICK

PERMAGRAIN

SANITAS

SYKES

*flooring*

V&B CARPET

WUNDA WEVE

*carpets*

Architectural Representative

Paul Loucks

1144 No. 11th St.

PO Box 1113, Omaha, NE 68101-1113

(402) 342-4489 WATS: 800-228-9460

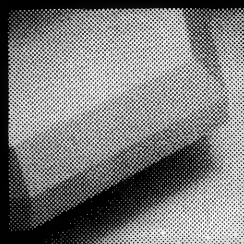
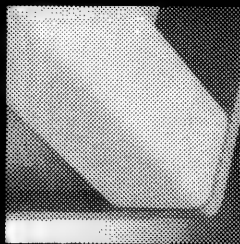
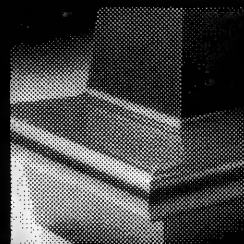
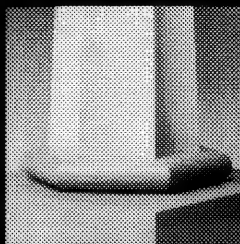
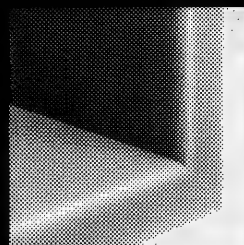
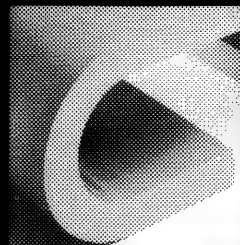
Architectural Representative

Ray Muniz

5685 NE 16th Street

PO Box 1356, Des Moines, IA 50313

(515) 266-5612 WATS: 800-362-2474



## WILSONART®

BRAND DECORATIVE LAMINATE

Call us for prompt product delivery, brochures, chip chains, and design specification assistance on:

- Color Quest™ designer solid colors
- Tambours and grooved architectural surfacing
- Specialty surfacing in abrasion, impact, fire, and chemical resistant grades
- Solid anodized aluminum surfacing in a range of metallic shades
- SOLICOR® colorthrough

Distributed by:

**SUNDERLAND**  
BROTHERS COMPANY

Des Moines

301 S.E. 8th Street

Des Moines, Iowa 50309

Phone: (515) 282-2826

IA WATS 800-532-1202

Omaha

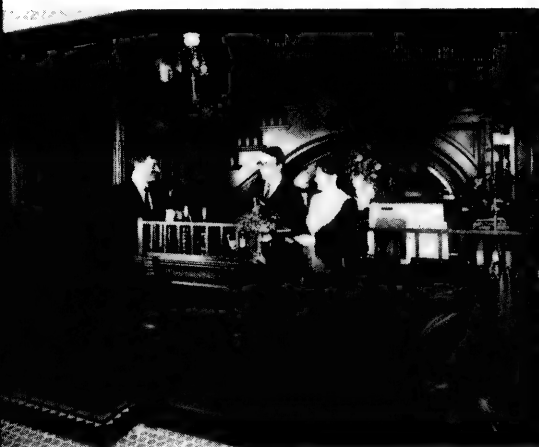
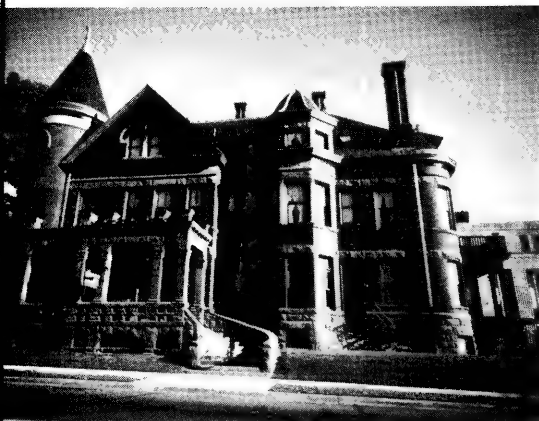
609 N. 46th Street

Omaha, Nebraska 68132

Phone: (402) 553-2233

NE WATS 800-642-8807

## The Redstone: A Renaissance of Elegance and Style Dubuque, Iowa



### Project

The Redstone Inn  
Dubuque, Iowa

### Client

Dubuque Historic Improvement Company  
Dubuque, Iowa

### Architect

Charles Glab  
Dubuque, Iowa

### Interior Designer

Terry Mozena  
Dubuque, Iowa

### Square Footage

5443 Square Feet

### Total Cost

\$850,000

### Photographer

Michael Whye Photography  
Rock Rapids, Iowa

It has been said that some things never go out of style. Elegance, grace and good taste fall into this category and the Redstone Inn, Dubuque, is making these timeless traditions available to their guests within a remarkable example of historical restoration.

A grand brick and sandstone chateausque mansion, the Redstone was one of three homes built by Augustin Augustine Cooper, a wagon baron. The Redstone was given as a wedding gift to his daughter, Nell, and her husband, Dan Sullivan, in 1894.

All three Cooper homes were masterpieces of Victorian elegance and in a spirit of innovation that was ahead of its time, Cooper had all three linked by underground tunnels to a central steam heating plant. Today two of the three mansions have succumbed to progress and pavement. The Redstone, however, has survived.

In true Victorian practicality, Cooper built the Redstone as a 27-room duplex with the intention that a portion of the mansion would always be profit generating. Stylish touches, which include molded plaster trim on the exterior, carved maple and oak woodwork on the interior, stained, beveled and leaded glass windows, marble and tiled fireplaces, turrets, porches and nooks, exemplify the elegance of the Victorian Age and the prosperous lifestyle which boomed in Dubuque between 1850 and 1890.

Many testaments to this time in history when the lumber and shipping trade in Iowa's "Key City" were thriving remain in Dubuque. Some have seen the ravage of time, others are gone. More and more are, however, being restored to their past grandeur. A rapidly growing tourist economy is benefitting this scenic river city and its wealth of 19th century architecture.

The Redstone is one of these fortunate recipients. Nestled between the steep limestone bluffs and the tree-lined great Mississippi River, the Redstone suffered from changes in ownership over the years. It had been carved into apartments and later the mansion was converted

into a chic bar which changed hands and eventually closed. Unoccupied, the roof was beginning to leak and deterioration was taking its toll.

With Dubuque's awakened interest in its architectural heritage came the founding of a group whose primary purpose was to respond to the deteriorating downtown landmark, the Redstone. The Dubuque Historic Improvement Company, comprised of eight businessmen, searched for a viable use for the building and then packaged their plan for an inn to 17 investors. Together they invested and arranged financing for \$800,000 to purchase, restore and furnish the Redstone.

The restoration began in 1984 and was directed by Dubuque architect Charles Glab. Every effort was made to keep the restoration accurate in every detail. Parts of two wooden porches were reconstructed, meticulously following the outlines left on the brick exterior by original porches. The outside was washed clean, the roof replaced.

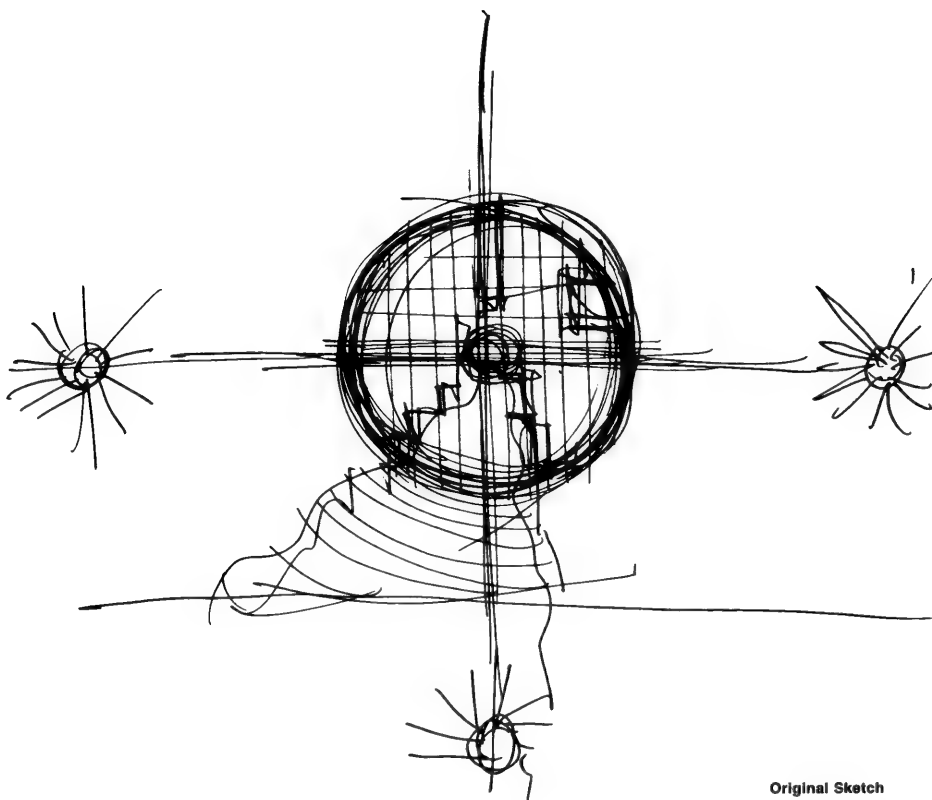
The decoration of the interior was designed by Terri Mozena. Each room was gracefully filled with antiques in rich carved woods and brass. Taking her color cues from the stained glass windows, Mozena tinted the decor of the rooms in deep shades of blue, green, pink and burgundy. No two rooms are alike and no detail has been overlooked. Ceiling trim has been painstakingly gold leafed, bedspreads, draperies, carpets and upholstery have been coordinated, ornate brass door knockers lovingly hung.

The two living quarters of the opulent "duplex" were united and today the Redstone stands as a 15-room inn. The atmosphere is unique, warm and elegant.

"We offer something different that's special and warm," said Gail Naughton, Redstone manager, "we're an alternative to the run-of-the-mill and a way for someone to experience the grander homes and the grand Victorian lifestyle that was once Dubuque." ■



# College of Law University of Iowa Iowa City



Original Sketch

GB CONCEPT

## Project

University of Iowa/College of Law  
Iowa City, Iowa

## Client

University of Iowa

## Architect

Gunnar Birkerts and Associates, Inc.  
Birmingham, Michigan

## Office Design Team

Gunnar Birkerts  
Anthony Gholz, Project Director  
Barbara Bos, Interiors  
Anthony Duce  
Mary Jane Williamson  
David Chasco

## Associate Architect

Wehner, Nowysz, Pattschull & Pfiffner  
Iowa City, Iowa

## Interior Designer

Gunnar Birkerts and Associates, Inc.

## Photographer

Frederick Charles, New York

## General Contractor

PCL Construction, Inc.  
Minneapolis, Minnesota

## Structural Consulting Engineer

Robertson, Fowler and Associates, P.C.  
New York, New York

## Mechanical/Electrical Consulting Engineers

Joseph R. Loring & Associates, Inc.  
New York, New York

## Cost Consultant

Wolf & Company  
Pleasantville, New York

## Square Footage

195,500 Square Feet

## Total Cost

\$18,800,000



It is a popularly held notion that this country needs more lawyers about as much as it needs more litigation. Nevertheless, competition for admission into America's law schools and the pressure to maintain quality faculties within these institutions is at a feverish pitch. The College of Law at the University of Iowa is no different, and for the past several years has had to muddle through in an old, scant, and sorely inadequate facility on the campus' northwest edge. This fall marks the start of classes in the recently completed College of Law building on the southern edge of campus. While some members of the staff and students have expressed nostalgic longings for the character and seclusion of the old facility, all seem optimistic about their new home.

Others, like Dean of Law, N. William Hines, could not be happier. From his office, which looks north and east up the Iowa River, he sees practically all of the university as well as downtown Iowa City. Dean Hines also sees a brighter future for the College of Law. While the program for the new facility does not include any substantial increase in enrollment nor in faculty positions, it does give the Law Library a potential 1,000,000 volume capacity in contrast to the 250,000 volumes of active capacity of the old library. Because the heart of law beats in the library, the staggered, open library design comprises a dominant share of the building area.

The building also houses an obligatory collection of audiovisual equipment along with a sophisticated independent computer system which serves the faculty as well as the library and should make this complex the envy of many other legal facilities. Regardless, the ultimate goal is not to produce more lawyers, just better ones.

## The Circle as Metaphor

Architect Gunnar Birkerts' design is a rather large, annular building fashioned in such a way that it nestles inconspicuously into its cramped, contradictory site. While the southern and western perimeters of the site reflect the sol-



COLLEGE OF LAW

itude of a wooded residential area, the north and east must contend with the city's busiest intersection, several dormitories, and the sprawling athletic and medical complexes. Consequently, creating an environment marked by privacy and seclusion became crucial project objectives. The circular design partially resolves these problems by opening out onto the wooded south side while maintaining seclusion by means of the curving limestone wall. This circular theme is, in fact, openly intended as a geometric metaphor of purity. Birkerts writes, "It is a fitting symbol for the profession of law since it expresses perfection, clarity, integrity and geometric purity. It also seeks affinity with astrology and the early architecture of Stonehenge."

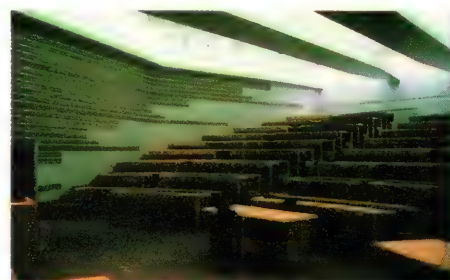
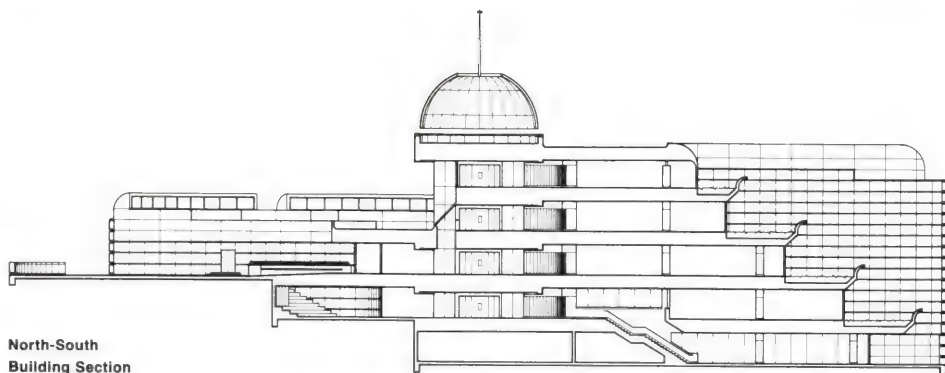
Remote as this sort of aesthetic aspiration may seem to the average law student, Birkerts' high design disposition is obvious throughout. He sees the building as earthbound and by means of expressing this view he has figuratively chosen materials found on the site. The seamless limestone skin and horizontal metal trim appear vaguely as a geological formation. The extensive oak trim and reserved earthen palette inside all affirm the sedate, resolute demeanor that the building exudes. Even the silo dome which houses some of the mechanical systems is a borrowed icon from Iowa's agricultural landscape.

For all of its bucolically inspired materials,

North-South  
Building Section

the structure stands as an overwhelming example of the intricate and imaginative potential of contemporary modernism. As a mechanistic device, the circular form is defined along a solar axis, utilizing techniques such as an ingenious system of transoms to ensure natural light to virtually all areas of the building. Supplemental materials such as aluminum and reflective glass, along with a masterful fenestration design are indicative of a pure and modern vocabulary.

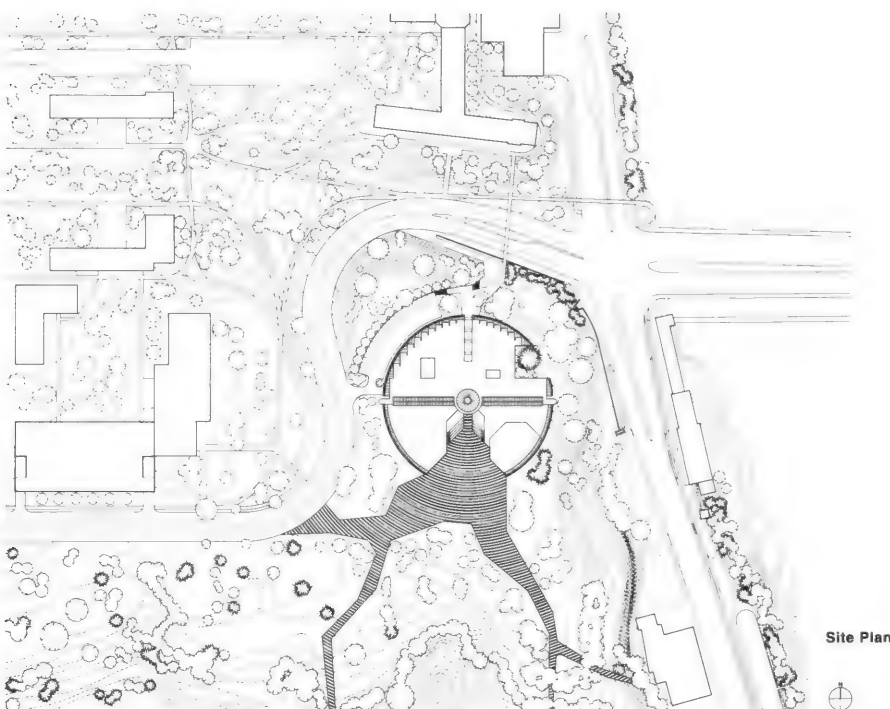
Birkerts has achieved a style which looks beyond historicism to create truly fascinating human spaces. This is not a building style that inhibits the capricious eccentricities which lend character to space, rather it arouses interest, curiosity and the kind of affection not usually associated with the modern ideal. The fourth floor suite of offices for instance, satisfy a regimen of rudimentary program requirements in



a number of extraordinary ways. Two suncourts are fitted with oversize louvers which filter and define shafts of sunlight. An oddly shaped veranda outside of the student lounge makes the most of the site's spectacular view of the river and its seven bridges. While the offices are linked by a central east-west corridor, a stroll through the meandering secondary corridors will suggest entirely original methods of ordering and animating space.

#### Settling Into the Cityscape

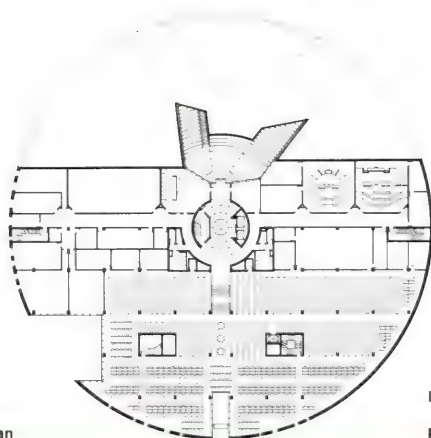
If there is truth in the claim that God is in the details, the new College of Law building becomes somewhat of a shrine. Perhaps due to the artistic influence of the Cranbrook Academy, the architect has endowed the structure with an endless array of subtle design nuances. Too many catalogue furnishings, hardware, and light fixtures undermine this otherwise splendid effort. Still, the building is irresistibly charismatic within its steep wooded site. The bold presence of this new structure



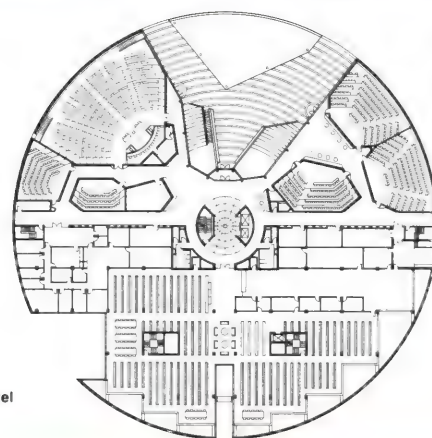
Site Plan

Is it now?  
 Or is it past?  
 Or is it future?  
 Or is it aiming for timelessness?  
 If it is so, then it is all three:  
 The silo on the farm,  
 The Stonebenge,  
 The (space) city in universe.

Gunnar Birkerts



Level 1  
 Floor Plan



Level 2 - Entry Level  
 Floor Plan



juxtaposed against the timeless beauty of gnarled oak, pine and sycamore seems especially stunning in this age of "slash and burn" architecture.

Birkerts was able to integrate most of what the site offered, use it to screen and enhance his design and successfully embrace the lovely wooded ravine to the south by means of a timber footbridge. It is this concern for detail that makes the College of Law building the fine

urban and academic building it is.

The introduction of the Law College into the campus proper could be significant to Iowa City and the University of Iowa alike. While the old school was cloistered and remote, (very few people have ever seen it let alone know where it is), the new facility with its elegantly assertive profile is the type of building that the community has been sorely in need of. Hopefully the level of architecture evident in the new building will

mark the beginning of a renewed, more human approach to design in this city.

At any rate, the building will immediately become one of universities most visible, as the tens of thousands of football fans that descend upon Iowa City each fall will unavoidably drive very, very slowly past the new site. Perhaps even a few will be stirred enough by the excellence of the design to consider academics in the same vein as athletics. ■

## Cedar Rapids Public Library Cedar Rapids, Iowa



### Project

Cedar Rapids Public Library  
Cedar Rapids, Iowa

### Architects

Brown Healey Bock P.C.,  
Architects and Planners  
McConnell Steveley Anderson, P.C.  
Architects and Planners

### Project Personnel

Edward H. Healey, F.A.I.A.,  
Principal in Charge  
Herber M. Stone, A.I.A.,  
Project Architect

Craig A. Anderson, A.I.A.,  
Associated Architect  
Gary Whitehill, A.I.A.,  
Project Manager

David Swain,  
Field Representative

### Engineers

Shive-Hattery & Associates  
Cedar Rapids, Iowa

### Interior Design Consultant

Saxton Inc.  
Cedar Rapids, Iowa

### Library Consultant

Rogert H. Rohlf  
Minneapolis, Minnesota

### Project Financial Management

Hiland Consultants Ltd.

### General Contractor

Knutson Construction Company  
Minneapolis, Minnesota

### Mechanical Contractor

Tom Bowker and Son  
Cedar Rapids, Iowa

### Electrical Contractor

E & S Electric  
Cedar Rapids, Iowa

The designers of the Cedar Rapids Public Library remember well. They remember great old libraries where the sound of a dropped book would reverberate forever in capacious reading rooms. And they remember that the library is the most public of public buildings. These remembrances have shaped Cedar Rapids' vast new library.

In a structure fairly spilling over with volume and spaciousness, Brown Healey Bock and McConnell Steveley Anderson have fashioned broad reading spaces which open onto equally generous entry spaces. Walking up the wide angled avenue to the main library entrance gives a processional feeling to the entry without creating an overly formalized facade.

Designed with high ceilings and an open plan to avoid an enclosed feeling created by the book stacks, the interior is brought to a human scale through the use of horizontal reference points. A four foot wide band of cedar wood rings the interior at standard ceiling height, softening the effect of the sixteen foot high ceilings and adding warmth to the spaces. The concrete

coffered ceiling is painted white for reflectance and flooded by indirect lighting which, along with the well-used daylighting, gives glare-free illumination to the reading spaces.

Module furnishings and equipment located throughout will support changing needs and future expansion. Virtually all pieces are movable with lighting systems designed to accommodate any future rearrangement.

At the east end of the general collection is the media center housing the library's collection of films, slides, videotapes, records, and cassettes. A central service counter is bordered by fourteen film and video viewing stations.

A variety of individual private study rooms and group study rooms are located around the perimeter of the general collection. A 250 seat auditorium designed for use during and after library hours is located across the broad lobby from the library proper. And a covered drive-up located at the rear of the structure makes it easy for library patrons to return library materials.

Connected to Cedar Rapids' growing network of skywalks, the library makes good use of its second story connection. A well-stocked children's library, the roof terrace, and a large staff area are all located on this level.

Joining the two levels is a beautifully geometric and thoughtfully detailed concrete staircase, its curvilinear forms contrasting sharply with the angularity in the rest of the structure. The rich sandblasted concrete, polished brass, and planter brimming with lush bromeliads help the stair assert an unmistakable architectural presence in the center of the library.

If the measure of a library's success is how well it accomplishes its intended functions, then the Cedar Rapids Public Library is a winner. But the sense of pride it has fostered in the residents of Cedar Rapids makes it a bigger winner. ■



# WGN Building Iowa City, Iowa



**Project**  
WGN Building  
Iowa City, Iowa  
**Client**  
The Williams Co.  
Iowa City, Iowa  
**Architect**  
Hansen Lind Meyer  
Iowa City, Iowa  
**General Contractor**  
Burger Construction Co., Inc.  
Iowa City, Iowa  
**Consulting Engineers**  
Shive Hattery & Associates  
Iowa City, Iowa  
**Square Footage**  
5,400 Square Feet  
**Total Cost**  
\$500,000

On December 3, 1982 a fire gutted two buildings along busy Dubuque Street in the heart of downtown Iowa City. Among the crowd of local businessmen who stopped to survey the damage the next morning were Bill Nusser, owner of the building, Dick Hansen, president of HLM, and Dick Burger, owner of an Iowa City construction company. Nusser, CEO of the Williams Company and owner of Hands and Josephson's jewelry stores, takes to decision-making like magnetic attraction. And Hansen likes nothing more than to solve problems fast. Although details of their conversation that morning may be lost to memory, a simple directive from Nusser got the architect and the builder moving.

"I gave them a hole and budget," says Bill Nusser. He also gave Hansen a rare gift – freedom of design. "I knew that Dick Hansen had very few local opportunities to make a real design statement, so I turned him loose to do what he wanted as long as he respected my budget." Nusser's faith in the architect was justified in part by HLM's design for Hands' Iowa City shop in 1970. That project won an Iowa Chapter AIA Merit Award.

The new project, called the WGN Building, was planned for retail space on the first floor with flexible office space above. "We had a couple of options in terms of design," recalls Dick Hansen. "We could have imitated existing structures or we could have taken a fresher approach by acknowledging tradition while



challenging the future. The latter option was more fun. It also allowed us to reflect the nature of our client who is a real marketing innovator."

The completed project establishes a lively visual focus for its block. As it went up, however, it was the focus of some controversy. The issue was what architects and the defendants of our urban environments would call "context."

The established streetscape on Dubuque is



lined with flat-roofed, two-story structures of a commercial style familiar to main streets in small communities across the land. Instead of simply mending the tear in this fabric, designers drew on contemporary curtainwall technology to create a design that maintains scale and acknowledges details without slavish imitation. The stark contrast between the glass and metal of the new project and neighboring brick build-

ings is softened by the recognition and translation of existing design elements such as the alignment of windows and the post-modern gesture of the pedimental form which tops the new building. To maintain visual continuity along the street, strong horizontal lines across the face of the building, particularly at the second level also help to integrate it with adjacent buildings.

As soon as the project was completed, Prairie Lights, a local landmark bookstore, occupied the first floor. The Williams Company moved its offices to the second floor where they had been located in the previous building. Today, two years after completion, the WGN Building, which caused a stir on the street when it went up, has settled in to become an accepted and familiar neighbor. ■

## Cedar Rapids Community Theater; The Old 'Iowa Theater' Cedar Rapids, Iowa



"We want this place to put people on the edge," declares Cedar Rapids Community Theater representative Cindi O'Brien. "The theater belongs to the people of Cedar Rapids. They come here because they can unleash their emotions and feel things they can't otherwise . . . delighted, astonished, comfortable and uncomfortable. It's safe in the theater."

It was not always so safe in this one, for when the CRCT obtained the old Iowa Theater four years ago, the building was in sorry condition. The structure was donated by Cedar Rapids benefactors David and Audrey Linge.

But OPN Architects, Inc., Cedar Rapids, and enthusiastic theater backers have relumed the footlights, brighter than ever.

The deluxe Iowa Theater opened in 1928 with

live theater, which was eventually replaced by picture shows. In the thirties and forties, the movie theater hosted legitimate theater productions for a night or two every few months. Among the Iowa's guests in those days were Katherine Hepburn, Ethel Barrymore, Joseph Cotton, Van Heflin, Katherine Cornell and many others.

OPN's \$1.2 million rejuvenation has restored much of the early Iowa Theater's character and integrity. The restoration was as true to the original as possible.

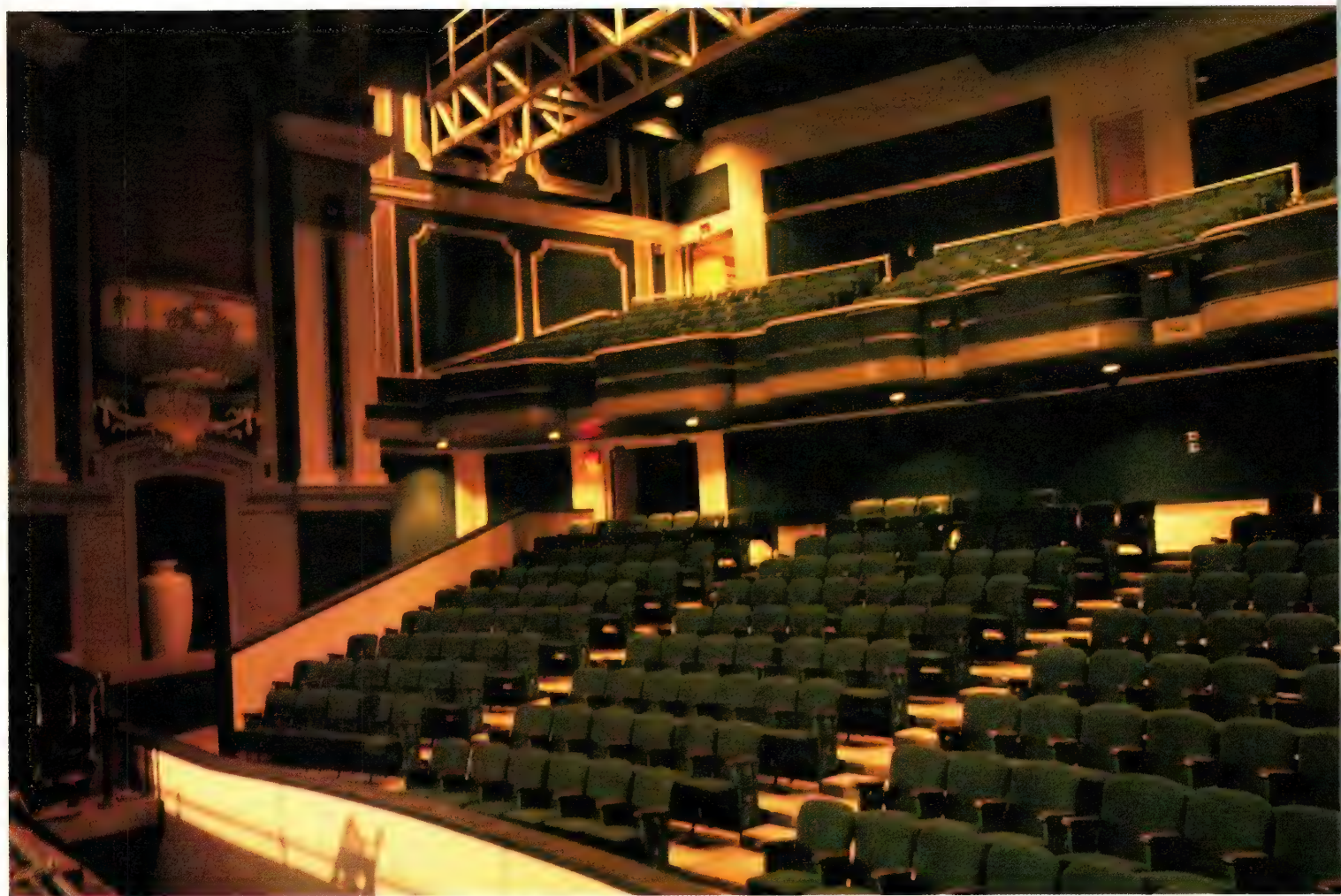
Over the front doors, for instance, the existing canopy was reused in a style compatible with its earlier days. A suspended aluminum planar system with a polished brass finish replaced the non-salvageable plastic panels on the canopy; the original rows of white bulbs trace the canopy's edge.

The inviting entry foyer – a warm dusty rose color – opens into the spacious lobby, where contrasting wall molding suggests an earlier era. Just inside the main lobby are the CRCT's administrative suites, including the ticket office.

OPN Project Manager Dan Thies lists his firm's initial objectives: "Get all you can out of each dollar; give space; update equipment; and keep costs under control."

To these ends, the back wall of the house was moved forward, toward the stage. Seating was tapered from 1,500 to a more intimate 539 (twice the capacity of the CRCT's previous theater), including space for four wheelchairs. The theater floor was built up, and existing plaster was facelifted and accentuated with different colors.

The rich forest green of the main theater appears even more elegant for the gray and white highlighting of the ornate, original crown molding and cornice work. In spite of the hall's present majesty, Thies laughs and points out, "The whole process was a little archaic." For example, because of the detail of the molding, Thies and a painter had no choice but to climb onto a cherry picker boom with three buckets of paint, and so mark out the colors.



In fact, the entire project demanded a tremendous amount of time in the field. In order to resurrect so much of the old Iowa Theater, countless decisions had to be made on the scene . . . reminiscent of architectural practices of the past.

In the balcony, as downstairs, the back wall was moved forward. Above and in front of the balcony seats, a handsome pipe truss stretches across the width of the theater, incorporating a catwalk decked with lighting equipment. Setting the truss, which is supported at either end by the sidewalls of the theater, created the longest construction delay, particularly because of the height restriction of the proscenium. A crane, set on stage, was used to hoist the three sections of the truss onto

scaffolding, then the sections were jacked into position. Once the end sections were secure, the center section was welded between them.

Above it all — since drama must be heard, not just seen — the ceiling needed attention. Acoustical experts deemed it necessary to drop the ceiling and install sound panels, in order to direct sound back into the house. Tie rods dropped from the roof, interconnected with steel support beams to support the ceiling. Unfortunately, the old Iowa Theater's interior rotunda had to be covered, though it can still be glimpsed from areas of the balcony.

But the positive outcome of changing the ceiling is the CRCT's solid claim that there is not one bad seat in the house.

The acoustical panels offered OPN another

challenge. To save money, the contractor built the two types of panels locally. Opaque panels were cut out of sheet aluminum, formed around steel frames, and painted green. Threaded rods and steel I-beams were used as a track to roll the large aluminum panels into place, before locking them into position.

The old Iowa Theater's mechanical system had survived remarkably well, basically only requiring maintenance. The original blower fan remains in such fine shape that it can barely be heard, even when standing beside its huge sweeping blades. Air circulates through large ducts which dump out at the top of the building. Air supplied from ceiling ducts returns through floor ducts and out into the theater through one-inch slots under the risers. Adapting the

**Project**

Renovation of the Iowa Theatre as the Cedar Rapids Community Theatre  
Cedar Rapids, Iowa

**Client**

Board of Trustees, Cedar Rapids, Community Theatre, Inc.

Cedar Rapids, Iowa

**Architect**

OPN Architects, Inc.

Cedar Rapids, Iowa

Principal In Charge, Scott E. Olson

Project Manager, Daniel J. Thies

**Interior Designer**

OPN Architects, Inc.

Cedar Rapids, Iowa

**Photographer**

Terry Petrzalek

Cedar Rapids, Iowa

**General Contractor**

O.F. Paulson Construction Company

Cedar Rapids, Iowa

**Mechanical/ Electrical**

Engineering Associates

**Acoustic Consultant**

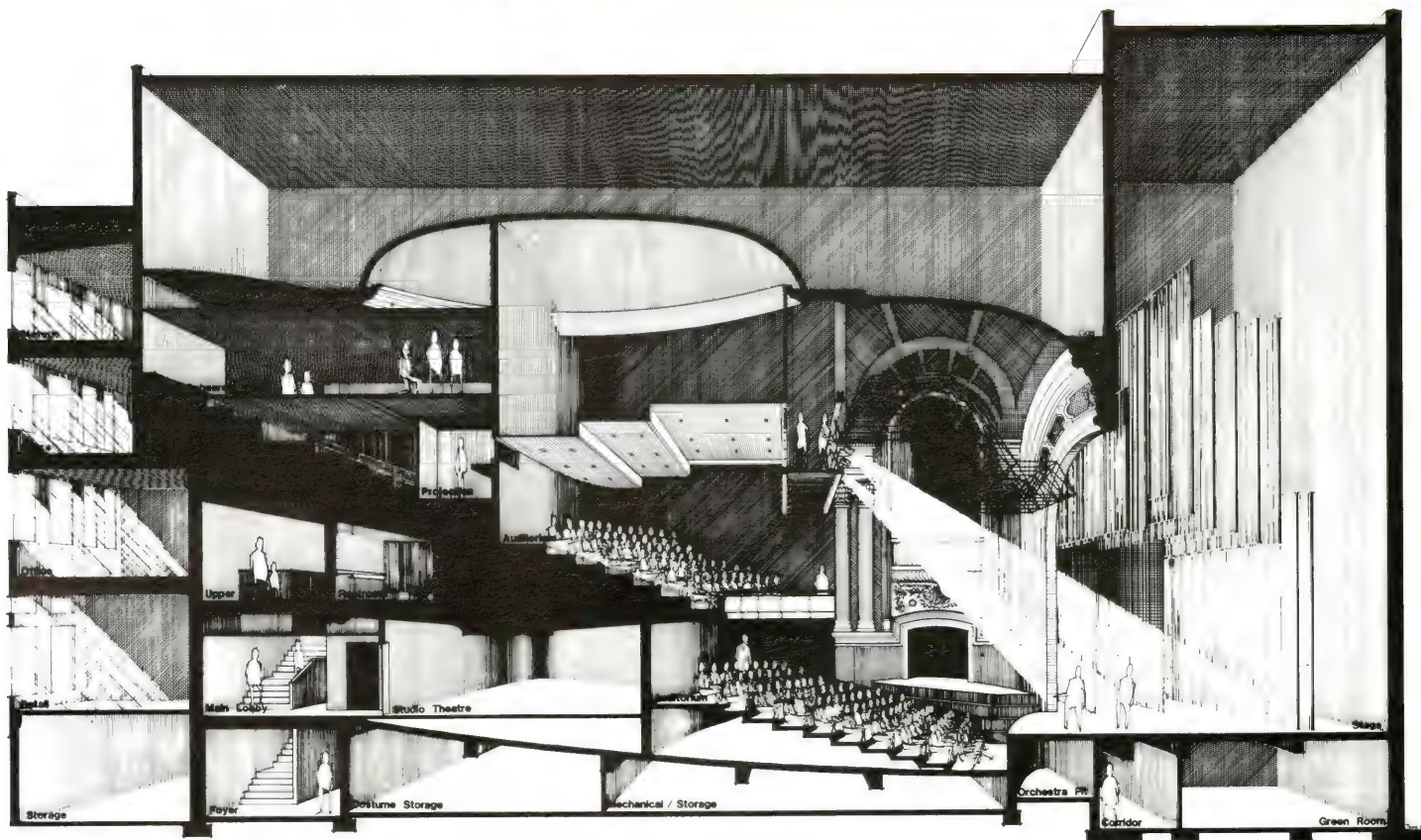
Coffeen, Anderson, Fricke & Associates, Inc.

**Square Footage**

30,000 Square Feet

**Total Cost**

\$750,000





which measurement does not count the cantilever reaching out to the quite functional orchestra pit. The original Bartola organ (in front of the stage) is merrily operational, thanks to a local organ society.

When the curtain goes up, it, too, is the original. And the heavy counterweights backstage simply needed some new cables.

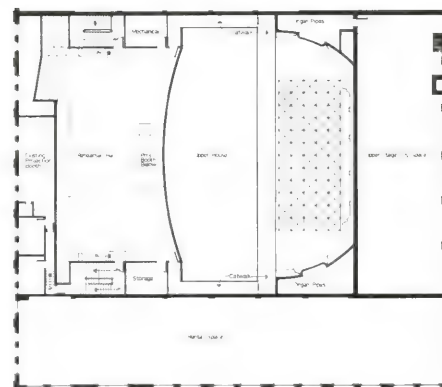
Besides the main theater, the renovation has blessed the CRCT with a studio theater for small productions. It seats 30 people, in various arrangements, and is well-equipped with lighting and sound equipment. The studio theater has been acoustically treated with sound panels.

Upper balcony seats were decked over to create the rehearsal hall on the top level. A portion of the old rotunda forms part of the ceiling in this well-used room. Auditions as well as rehearsals are held in this hall, where stage sets are masked off on the floor, and the hard work of drama pervades.

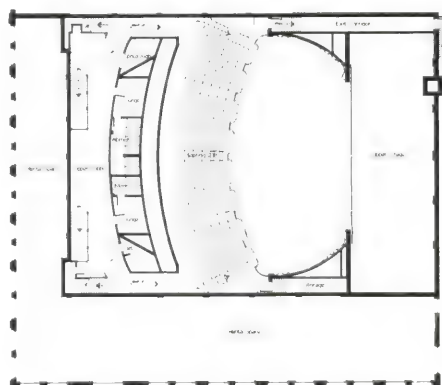
The feeling of grease paint looms unmistakably in the theater basement. Narrow corridors link dressing and makeup rooms with the Green Room, prop, storage and costume rooms. All are loaded with the clothes, colors and excitement of theater. The old vaudeville makeup and dressing rooms, now white, are lit by the original stark light fixtures atop makeup mirrors put on the walls nearly 60 years ago. It is a busy workplace, under the main floor.

The people of the CRCT have been happily surprised at how completely they have come to use their home. Their programs have expanded proportionate to their enthusiasm and their space. They proudly sustain the attitude present in Grant Wood's studio when, in 1925, he and Marvin Cone designed and constructed sets for numerous Cedar Rapids plays.

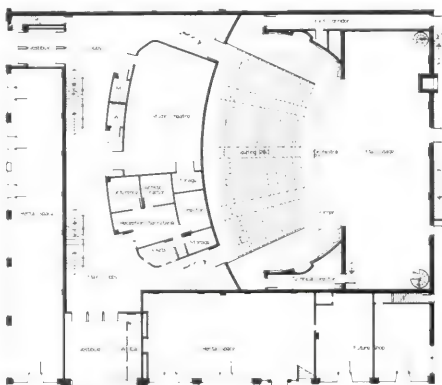
The accomplishment on this project of which OPN is proudest, according to Thies, is: "When we were finished, the people behind the theater got all they were looking for." So do the theater's audiences. ■



Rehearsal Hall Level  
Floor Plan



Balcony Level  
Floor Plan



Main Level  
Floor Plan

pre-existing system to the higher, staired floors was no problem.

OPN concentrated on preserving more still of what had originally been. During construction, the seats were removed to the third level rehearsal hall, then electrostatically painted and reupholstered. They were replaced as closely as possible to where they had been initially.

The pipe railings in the balcony were retained. Many of the original light fixtures remain throughout the theater. And the theater boxes, though never used and without flooring, were restored.

The depth and width of the existing stage worked to OPN's advantage. Planning carefully with the CRCT technical director, OPN simply "touched up" the 30 to 35 feet-deep stage —

## Adler Theatre Restoration Davenport, Iowa



Before

### Project

Adler Theatre  
Davenport, Iowa

### Client

River Center for Performing Arts  
Davenport, Iowa

### Architect

Scholtz-Kuehn and Associates, P.C.  
Davenport, Iowa

### Interior Designer

Scholtz-Kuehn and Associates, P.C.  
Nancy J. Pfeiffer

### Photographer

Basil Williams  
Bettendorf, Iowa

### General Contractor

Contracting Corporation of Illinois  
Moline, Illinois

### Acoustical Consultant

Paul S. Veneklasen  
Santa Monica, California

### Theatre Consultant

Jones & Phillips, Inc.  
Lafayette, Indiana

### Mechanical/Electrical Engineer

KJWW Engineering  
Rock Island, Illinois

### Structural Engineer

Shive-Hattery and Associates  
Davenport, Iowa

### Square Footage

56,200 Square Feet

### Total Cost

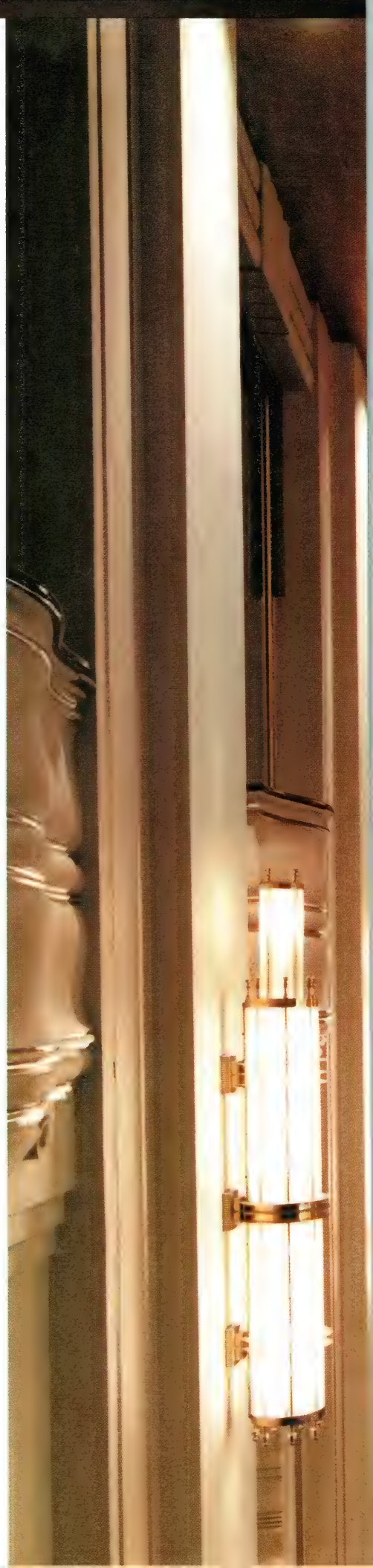
\$3,500,000

In the halcyon years of Hollywood, 80,000,000 Americans went to see the movies in 20,000 theatres around the country just about every week. Nevermind the economic collapse and raging depression, a voracious studio system required still more of these opulent "Palaces" to compete in this startling new industry.

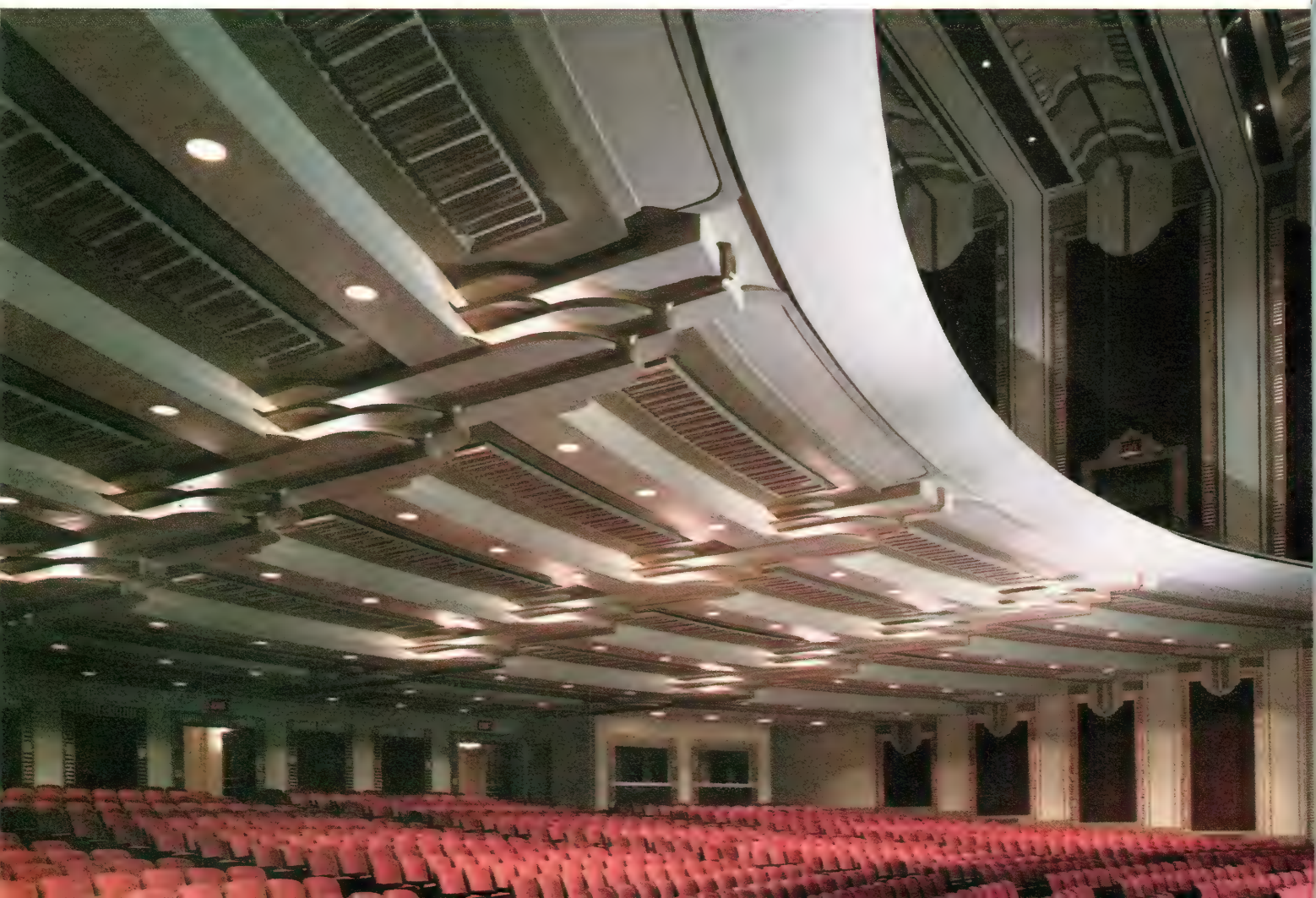
Against this historical backdrop, Davenport's Radio Kieth Orpheum Theatre was originally built in 1931 and, as suggested in a 1982 souvenir booklet, restored under similar circumstances. While it is a bit of hyperbole to compare the current Davenport economy to the soup lines and dust bowls of the thirties, the restoration of the RKO theatre was clearly intended as a step towards diversification of a stagnant, industrial based local economy. The city of Davenport intends to regenerate lost revenue through an ambitious riverfront redevelopment plan of which the restoration of the RKO theatre is the centerpiece.

Actually, the RKO, or Adler Theatre as it is now called, is a part of what city planners have dubbed the, "Superblock". The theatre is linked to the Blackhawk Hotel a half block away by means of the River Center complex. The River Center is a combination of conference center and skywalk that manages to unify the block while obscuring the identity of both the hotel and theatre. Nevertheless, the Adler Theatre proves a spectacular example of historic restoration.

In 1978, as the renovation of the Blackhawk Hotel was nearing completion, the Chamber of Commerce began to consider the future of the theatre. Similar projects were underway in various stages of completion in a number of Iowa cities. In Des Moines, Ames and Iowa City, new theatres had landed on the cityscapes with brutal concrete thuds. Dubuque and Cedar Rapids, on the otherhand, had undertaken restorations of older theatres at a fraction of the cost of their counterparts. Logically enough, Davenport hired acoustical consultant Paul Veneklasen to study the feasibility of transform-







ing this aging, dillapidated hulk into a functional sound, performing arts center.

Veneklasen, widely respected for his innovative work on such projects as Los Angeles' Dorothy Chandler Pavilion, characterized the Davenport proposal as a rare example of a movie palace worthy of restoration. While most of those Hollywood theatres were built during the silent era with little regard for acoustics, some, like Davenport's, were built expressly for the phenomenal new technology of the talking picture.

To this end, RKO hired young Henry Dreyfuss as an art consultant and interior designer of their chain of theatres. Dreyfuss had spent five years as a Broadway set designer before becoming one of the most versatile industrial designers in the country. Through the middle portion of this century, Dreyfuss designed everything from a desktop telephone to a John Deere tractor and worked for clients as diversified as Goodyear, Hoover, Lockheed, McCall's Magazine, Hilton Hotels, Honeywell and, quite literally, The Achison Topeka and the Santa Fe.

Working with renowned theatre architect A.S. Graven, Dreyfuss created what one reporter aptly referred to as, "Modern, but not modernistic". Indeed, the house is neither ornate nor sterile but creates its elegance through the crisp lines, symmetry and graceful repetition one commonly associates with Art-Deco. The consummate talents of Dreyfuss are found in every element of the theatre, from the various light fixtures and furniture to the elegant plaster relief throughout the lobby.

With so much going for the theatre, it was a natural candidate for restoration. But like so many theatres of that era, the RKO had fallen victim of neglect and inept maintenance. Paint was peeling, plaster falling, light fixtures broken and missing, and the seats threadbare and torn. The RKO chain had long since dissolved, and the theatre itself hadn't shown a film since 1973.

The 1979 Veneklasen study suggested that along with a general cleanup the house be refitted to meet current theatrical standards. This program was deftly utilized by architect Roman Scholtz throughout the project execution. From the outset, Scholtz says that program goals were threefold: to restore the theatre as accurately as possible, to unobtrusively install

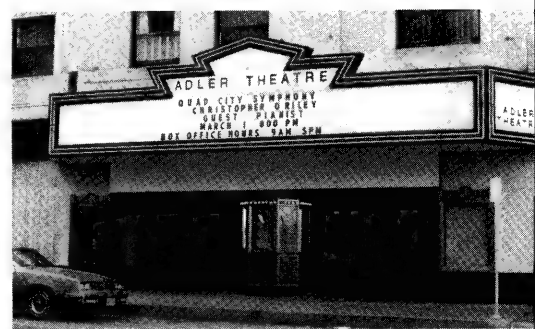
state of the art theatrical technology, and to do all work within moderate budget requirements. This may seem a treacherous task to anyone aware of the potentially expensive pitfalls of restoration, yet Scholtz says that the project unfolded much as planned and cites the organizational skills of Larry Reed and the non profit corporation which orchestrates the River Center's activities for executive support.

Perhaps the most impressive aspect of Scholtz's work was the determined ability to improve the theatre technically while maintaining the appearance of an absolutely faithful restoration. Less conspicuous backstage elements such as rigging, docks, stairs and elevators, dressing rooms, and heating and cooling were done in a purely functional manner; the lobby and house, by contrasts, were rendered as historically accurate as possible.

Though necessary changes in the stage and proscenium were substantial, the alterations are nearly seamless. The stage was fitted with a double tiered orchestra pit designed with convenient accessibility to the dock elevator. The Proscenium was then raised and extended to accommodate the pit. To facilitate acoustics near the back of the house, a device known as the Veneklasen Tobbogan was hung from the rail to the balcony. While the presence of the swooping Tobbogan does present a stylistic antinomy, (the device seems more at home in the modernism of Hancher Auditorium), the architect was able to incorporate it into the design with little distraction.

With compromise from the original unavoidable in these areas, emphasis was placed on accuracy in those spaces where it would be both possible and most conspicuous. All of the seats were restored in Chicago, and the original carpet design was simulated with the help of computer animation and woven in England. But the true beauty of this magnificent building resides in the smallest of restored details such as a radiator grill, a handrail, a lavatory tile or even an exit lamp.

The most stunning spaces are found in the intimacy of the mezzanine level. There, small lobbies are set with clutches of sumptuous armchairs. Corridors wind elegantly through small, capricious niches, fortuitously interrupted by small spats of steps here and there. The transition from these musing spaces



through the darkness of draped vestibules and into the relative vastness of the balcony is one that makes the trip to the theatre well worth the price of admission, regardless of the show.

Though the architectural accomplishments of such a project may appear blunt, the unaffected discipline and restraint exhibited by the restoration architects is worthy of praise. With current trends leaning towards garish color, the impulse designer might employ a large ego, a comic strip palette and a trade catalog to misinterpret and ultimately disfigure another's masterwork. Scholtz, however, employed a sense of history, a sense of respect, a sense of humor, and a good measure of unselfish character throughout this patient and well balanced restoration. Regardless of the economic impact the Adler Theatre might bring to this city, it does restore a fair share of the majestic riverfront identity which is Davenport. ■

# The Forgotten Audience

▼  
Stephen Antonakos

Neon

TransitCenter

Davenport, Iowa

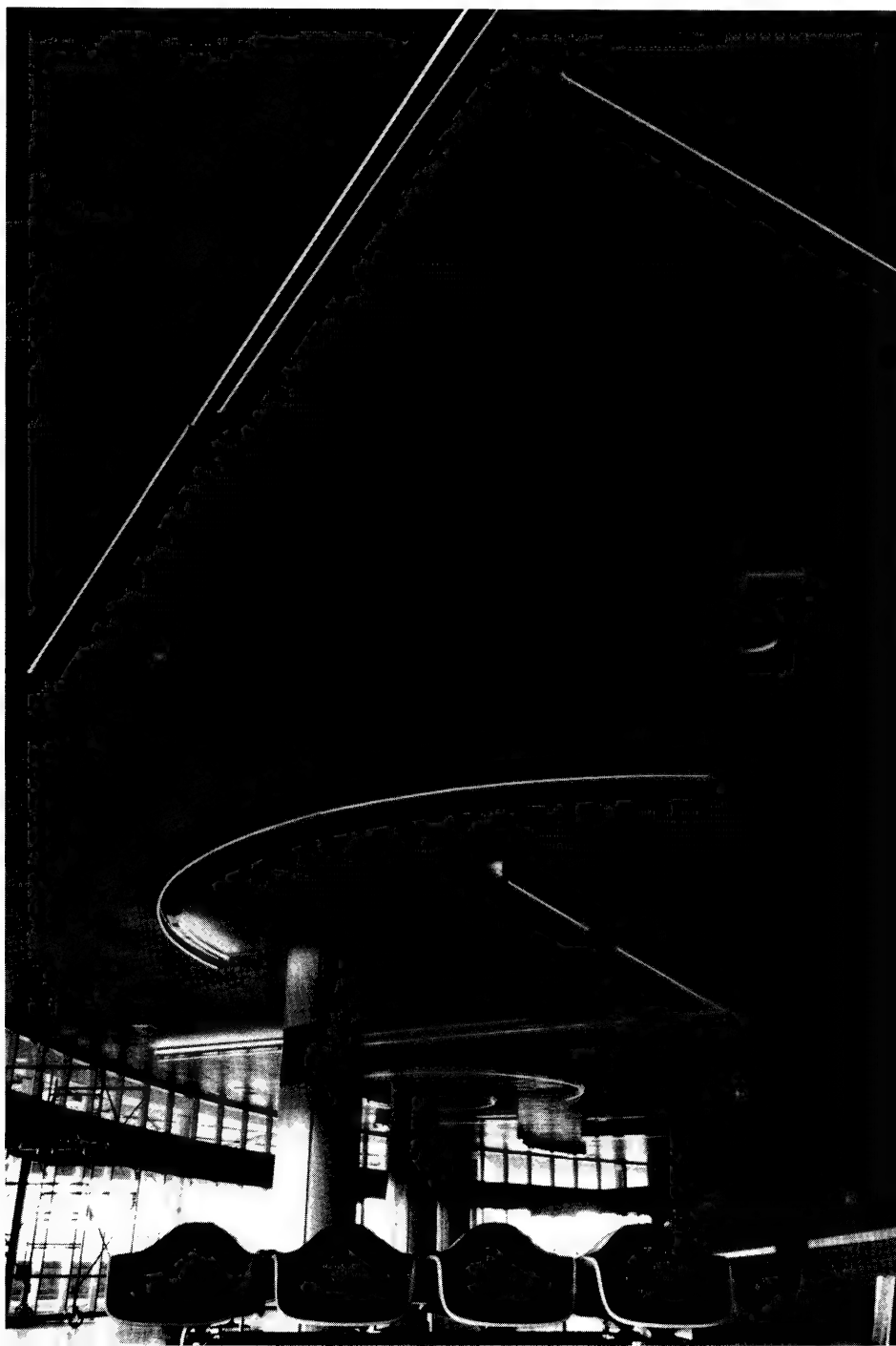
Rebounding U.S. cities are engaging various means to achieve some similar ends. Seeking to enhance their economic well-being, they compete against each other for everything from large industrial plants to professional sports franchises. Some emphasize tourism while many fight it out for a share of the lucrative convention industry. In recent years though, many cities have come to realize that the arts

can represent a very substantial element of any urban financial formula. A recent Los Angeles study estimates the financial impact of the arts on that city's economy at 5.1 billion dollars.

Of course, not every city in America enjoys the cultural diversity of a Los Angeles or a New York. Unlike the introduction of a major manufacturing facility with tangible receipts, the monetary value of the arts is difficult to gauge, and, as some cities are finding out, even harder to implement.

The essence of VAI emphasizes the accessibility of the arts to the average citizen. With so many diversions such as television and the print media pervasive in our culture, the fine arts are often perceived as relatively inaccessible. The Davenport program seeks to remedy this condition by drawing the fine arts out of the museum and concert hall and into the workplace or any number of public spaces. With public installations as conspicuous as the Antonakos neon in the bus terminal or as spontaneous as a tenor recital in a nursing home cafeteria, the persistent efforts of the VAI will be difficult to elude in the Quad Cities area. As the title of the program infers, virtually all of the talent is from outside the Davenport area and consists of artists already established and successful on national or international levels. This structure serves to create the kind of professional atmosphere for local students otherwise unavailable.

The Visiting Artist Inc. began in 1973 as a program of the Quad City Arts Council and became a separate non-profit corporation in 1981. Since its inception the program has orchestrated a number of innovative concepts in arts administration intended to both educate students as well as entertain a range of citizens groups. The impressive growth of VAI attests to its popularity in the area. The annual budget has gone from a modest \$12,500 in 1973 to almost \$320,000 last year, predominantly from contributions of 700 donors. The audience for

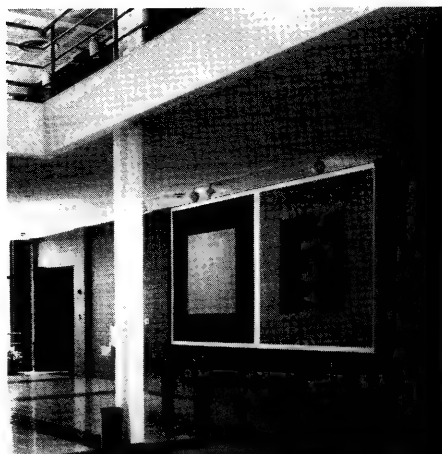


related performances has increased from 9,000 to 52,000, while the VAI educational programs have expanded from just 4 school districts to include 30 districts and 7 college campuses.

While musicians comprise most of the visiting performing artists, there are notable exceptions. The musical events range from the Academy of Ancient Music directed by Christopher Hogwood to folk singer Burl Ives, as well as a number of gifted soloists. The program is designed so that about half of the artists' time is spent with students and performances, while the rest of their time is employed in promotion and entertaining the "forgotten audience," consisting primarily of office and factory workers and hospital and nursing home patients.

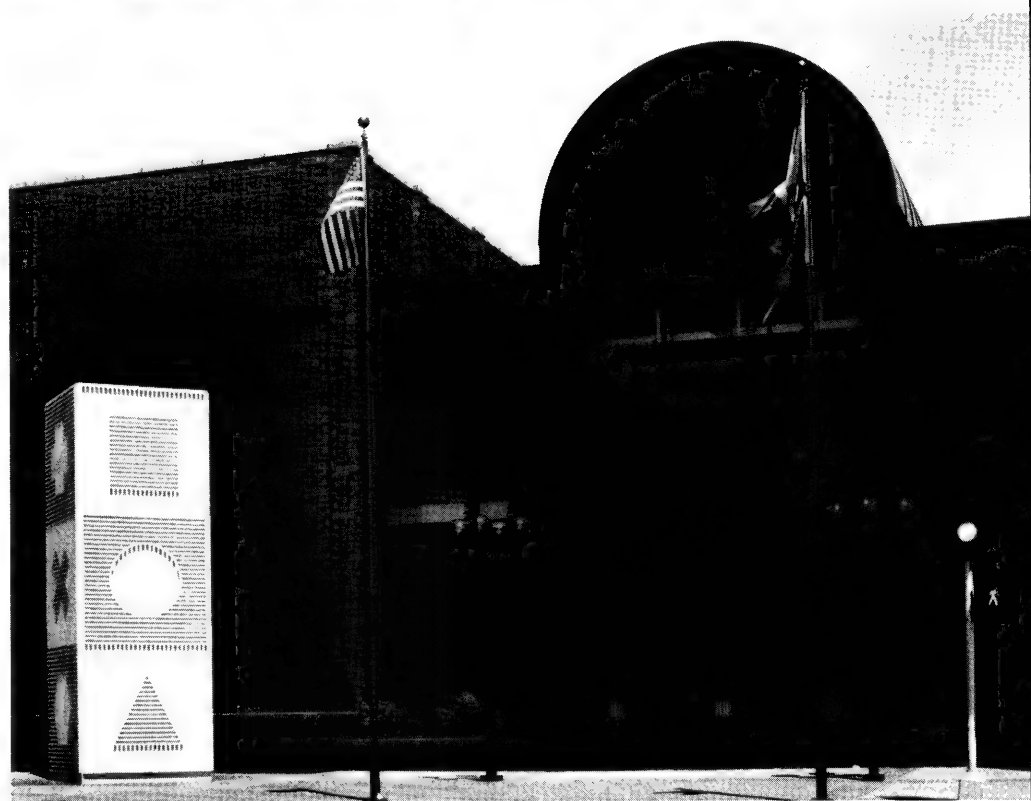
The array of venues that the VAI directors utilize for performances reflect the significant flexibility of the program and echo the genuine commitment to facilitate accessibility. While most of the formal performances take place in the beautifully restored Adler Theatre or various collegiate auditoriums, many do not. Some performances take place in cathedrals and churches while still others might occur in a hospital cafeteria or even during lunch on the floor of a local factory. It is this concern for the forgotten audience that has given the VAI such a distinct reputation as an innovator in arts administration.

With the recent success of a number of public commissions executed and installed in various sites around the Quad cities, the VAI has undertaken a more ambitious project in downtown Davenport, the River Center Plaza. In 1983 the River Center was formed by linking the restored Adler Theater with two hotels by means of a public exposition and convention facility. Works by artist Sol Lewitt mark the entrance and gesture towards the Mississippi River  $3\frac{1}{2}$  blocks to the south. Plans call for teams of architects to collaborate with artists to design proposals for development of this  $3\frac{1}{2}$  block street as a plaza which would serve as a link between the



Sol LeWitt  
River Center  
Davenport, Iowa  
India ink on plaster  
18'1" x 9'

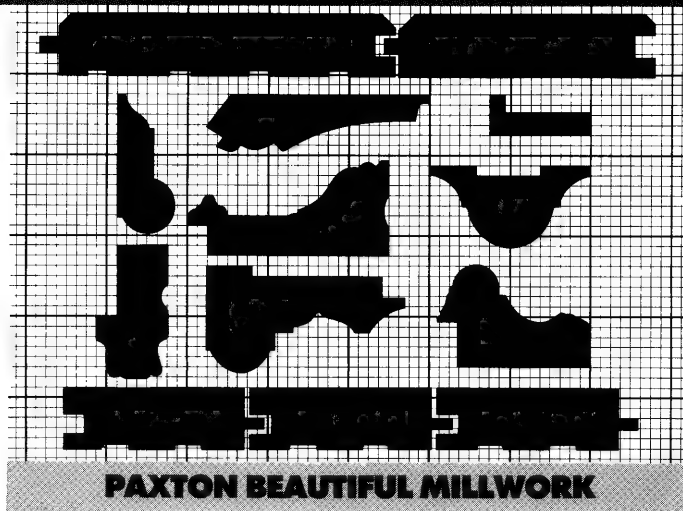
The committee's intent was to acquire truly important art, an investment that would prove out over the long run, and to place the art where it would enrich routine activities and return art to the center of our lives.



two points and encourage exploration of nearby areas. Teams include artist Vito Accouni with architect Raimund Abraham; Jackie Ferrara and Peter Eisenman of Eisenman Robertson, and Elyn Zimmerman with Paul Broches of Mitchell Giurgola.

Considering the broad appeal and growing support of this program, the future of the VAI as well as that of the Quad Cities in general appears secure. Clearly, the arts have been established as a vital cultural and economic element of the Davenport social composition. This neoteric partnership of commerce and culture will hopefully, in time, bring about both the economic well-being and definition of cultural identity that mark all prosperous cities. ■

▲  
Sol LeWitt  
LeWitt Tower  
River Center  
Davenport, Iowa  
Concrete with marble  
and silica  
21' x 7' x 7'



#### **PAXTON BEAUTIFUL WOODS**

include the finest custom mouldings, paneling and flooring, carefully milled to your specifications in the species of your choice.

When you buy from Frank Paxton Lumber Company you invest in quality.

Paxton is the nation's largest distributor of high grade lumber available: fine hardwoods and cabinet softwoods of various thicknesses, all graded and

measured after careful kiln drying.

We also stock a complete line of plywood, veneers, abrasives, finishing materials, dowels, drawer sides, hardware, and more and specialize in custom paneling and millwork.

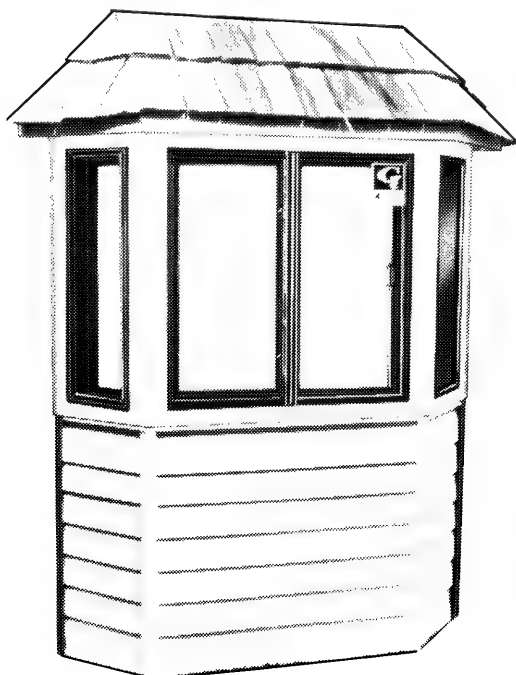
Frank Paxton Lumber Company. We've been setting standards of excellence in our industry since 1914, by pleasing professionals like you.

#### **FRANK PAXTON LUMBER COMPANY**

1400 Market Street  
Des Moines, IA 50303  
(515) 283-2131  
(800) 362-1844 (Iowa)  
(800) 247-4900 (Out of State)

**PAXTON  
BEAUTIFUL WOODS**

# **SPECIFY GERKIN'S** *Exclusive Double Window Design*



Gerkin's Weatherliner system provides over 3" of insulating barrier to energy loss and air leakage. No other design can combine that protection with Gerkin's reputation for product and service.

**Nationally certified  
for dependability.**

Weatherliner exceeds all national standards for heat loss . . . air leakage and structural integrity.

**DOUBLE/TRIPLE-GLAZED . . .  
STANDARD OR CUSTOM SIZES.**



**THE  
GERKIN COMPANY**

BOX 3203 • SIOUX CITY, IA 51102 • PH. 712-255-5061  
... a Midwest Energy Company



The Court Avenue district is an historically renovated area located in south-central downtown Des Moines.

It offers a wide variety of entertainment experiences, fine food and atmosphere and a rich blend of interior and exterior design styles. Come see for yourself. We invite you to be our guest on Court Avenue.



*Mexican Restaurant*

216 COURT AVENUE - 282-1000



*Gourmet Burgers and Tex/Mex Foods*

308 COURT AVENUE - 244-1710



*"New" In The District  
Great food in sophisticated  
yet casual surroundings*

307 COURT AVENUE - 279-1314

### Dear Design Professionals,

Thank you. You are the reason we exist. You have made our custom millwork and TRU-BILT casework operation among the finest and most respected in America.

Your high product standards, detailed planning and encouraging feedback are all reasons for our steady growth and expansion.

We will continue to work personally with you to develop any architectural millwork or institutional cabinetry project you need.

We will continue to price fairly. We are here to serve you, and we will continue working hard to keep it that way.

### CALMAR MANUFACTURING COMPANY, INC.

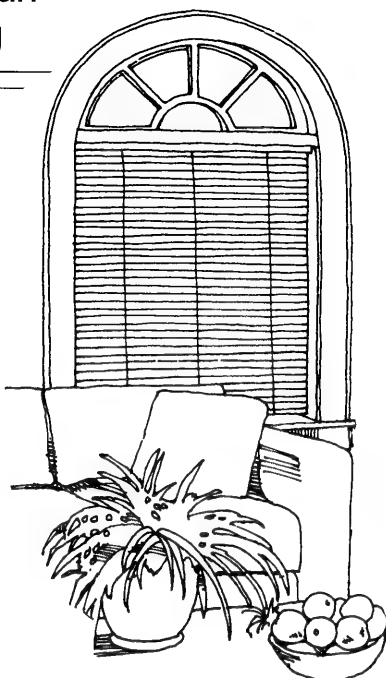
CALMAR, IOWA 52132  
PHONE: 319-562-3261

subsidiary of  
**IMPERIAL WOODWORKING**

**TRU-BILT**  
CASEWORK

## American Blind

Riviera 1"  
Riviera 1/2"  
Contract 1"  
Monaco 1"  
Wood Blinds  
Vert cols  
Flex King 2"  
Tech Shades  
"Z" Shade  
Galaxy  
Skylight  
Blinds



Authorized  
Levolor® Contractor

5156 Park Avenue

Des Moines, IA 50321

515/282-9313

# THE CHOICE IS THEIRS!



Help your customers choose the perfect bathroom, shower or grouping by sending them to one of our fantastic showrooms.

Our showrooms make it possible to actually see the various fixtures and faucets to make their selection easy. No more agonizing over catalogs. Bring your customers to Plumb Supply's showroom.

Bring them yourself, or call us and set up their time of arrival. We'll lay out the red carpet for them and we'll sell them for you!

Showroom hours are 8 a.m. to 4:30 p.m., Monday through Friday ... any other times by appointment.



1622 N.E. 51st Avenue, Des Moines  
420 Gateway Drive, Ottumwa  
24-45 Nineteenth Street S.W., Mason City  
1565 Cardinal Ave., Airport Industrial Pk, Ft. Dodge  
4700 "J" Street S.W., Cedar Rapids  
320 Seventh Street S.E., Oelwein

515-262-9511  
515-682-8357  
515-423-0164  
515-573-8161  
319-366-7891  
319-283-3274

## DECORATIVE METALWORK IN ARCHITECTURE

November 12-14, 1986  
Radisson University Hotel, Minneapolis

A working conference exploring the roles of architects, interior designers and artist/craftsmen

Lectures by major architects, artist/craftsmen, historians, and authors  
Ironwork demonstrations  
Design Charette  
Detailed Case Studies  
Juried exhibition of handforged ironwork

Invited speakers:  
Albert Paley, Artist-in-Residence, Rochester Institute of Technology

Robert J. Frasca, Zimmer Gunsul Frasca Partnership  
Malcolm Holzman, Hardy, Holzman, Pfeiffer Associates, Inc.  
Frank Gehry, Frank O. Gehry Architects  
Heinz Tesar, Architect, Vienna  
George T. Heery, Heery Architects & Engineers  
Jack Andrews, Virginia Museum of Fine Arts

For more information and conference registration, write to: Jan Becker, Program Associate, Department of Professional Development, 225 Nolte Center, 315 Pillsbury Drive S.E., University of Minnesota, Minneapolis, MN 55455 Telephone: (612) 625-5886.

# S I G N A G E



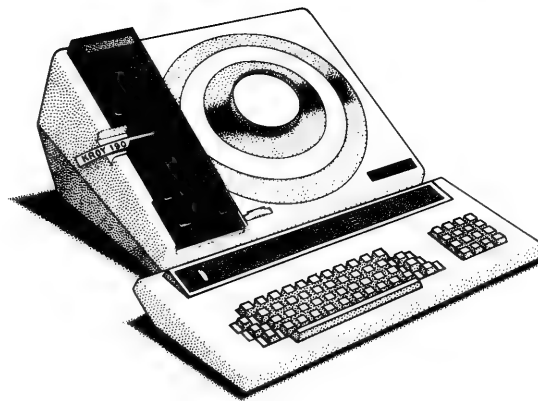
## JSS

Johnson Specialty Sales

P.O. Box 2691  
Des Moines, Iowa 50315  
Telephone (515)285-2483  
Iowa WATS 800-532-1284

KROY 190™ LETTERING SYSTEM

# Look good on paper



Look good on flyers. Brochures. Technical Drawings. Presentations. Labels. And more. Effortlessly. With the Kroy 190™ Lettering System.

The 190 may be small in size, but it's big in technology. It allows remote operation of its keyboard, so you can do your work anywhere you choose. Corrections and revisions can be made before you print

out. And there's even a built-in memory for the storage and retrieval of projects.

The Kroy 190 comes with a large, 24 character display, and uses over 35 typesizes, from 8 to 36 pt. And it's so sophisticated, it can print out one message while you're entering another.

**KROY** See how good your communication can look. See the new Kroy 190.

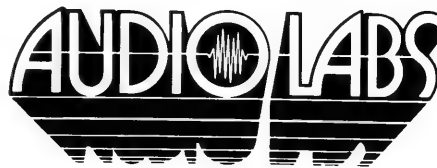
**INFOMAX OFFICE SYSTEMS INC.**

1010 Illinois Street • P.O. Box BC

Des Moines, Iowa 50304 • 515-244-5203

## Beauty by design...

Fine audio equipment like musical instruments themselves exist to preserve and render musical expression. The philosophy at Audio Labs has always been to sell and service products that achieve this goal while blending aesthetically with the listening environment. If you are planning an audio or video system, Audio Labs will be happy to lend its nearly 15 years of experience with the custom installation of equipment from the world's leading manufacturers. Beauty by design brought to you exclusively by...



2204 Ingersoll / Des Moines / 288-2216

## SUBSCRIPTION

Please enter my subscription to Iowa Architect

# Iowa Architect

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

Special Holiday Price (expires Jan. 1, 1987)

☐ 1 year (\$10)    ☐ 2 year (\$20)    ☐ 3 year (\$30)

Gift from: \_\_\_\_\_

☐ payment enclosed

**Mail to: Iowa Architect, Iowa Chapter AIA, 512 Walnut Street, Des Moines, Iowa 50309**

---

## SUBSCRIPTION

Please enter my subscription to Iowa Architect

# Iowa Architect

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

Special Holiday Price (expires Jan. 1, 1987)

☐ 1 year (\$10)    ☐ 2 year (\$20)    ☐ 3 year (\$30)

Gift from: \_\_\_\_\_

☐ payment enclosed

**Mail to: Iowa Architect, Iowa Chapter AIA, 512 Walnut Street, Des Moines, Iowa 50309**

---

## CHANGE OF ADDRESS

NAME, LABEL CODE \_\_\_\_\_

OLD ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

NEW ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

# KOHLER. The bold look sells.



the broadest color range in the industry. Kohler takes you from colors that stir the senses to colors that soothe the spirit. And this year, with the new



Kohler Color Coordinates Program you can mix and match colors to please your customers' tastes, or your own.

Kohler distributors in major markets insure fast delivery. And you know when you use Kohler, you use the best.

Let the bold look do your selling for

you. Depend on Kohler. For more information, just contact your nearest

Kohler dealer or distributor or write to: Kohler Co., Dept. RLN, Kohler, Wisconsin 53044.

It sells for you because Kohler is fundamentally bold in design, bold in variety and bold in quality. And the philosophy of the bold look goes further than our fixtures. It is also the basis of how Kohler's



marketing support helps you.

Kohler presents the most aggressive and visible print and television advertising in the industry. So your customers know and respect the Kohler name. And they learn to associate that name—and yours—with quality.

That quality is reflected in



THE BOLD LOOK  
OF **KOHLER**

# Attention Architects:

**For your next plumbing  
or heating project, consult  
with your local KOHLER  
Distributor listed below.**

## **Ames**

A.Y. McDonald Supply Co., Inc.  
806 South Duff Street, 50010

## **Bettendorf**

Adel Wholesalers, Inc.  
Box B  
1101 State Street, 52722

## **Burlington**

A.Y. McDonald Supply Co., Inc.  
2830 Mt. Pleasant Avenue, 52601

## **Cedar Rapids**

Plumb Supply, Inc.  
P.O. Box 1988, 52406  
4700 J Street S.W., 52404

## **Charles City**

A.Y. McDonald Supply Co., Inc.  
P.O. Box 248  
1208 South Main Street, 50616

## **Clinton**

C.E. Armstrong & Sons  
P.O. Box 879  
721 South Second Street, 52732

## **Des Moines**

Beckman Brothers  
320 Southeast Sixth Street, 50309  
  
A.Y. McDonald Supply Co., Inc.  
P.O. Box 976, 50304  
629 S.W. Ninth Street, 50309

## **Dubuque**

A.Y. McDonald Supply Co., Inc.  
P.O. Box 118  
350 Dodge Street, 52001  
  
A.Y. McDonald Supply Co., Inc.  
P.O. Box 1390  
4800 Chavenelle Road, 52001

## **Fort Dodge**

Baker Manufacturing Company  
P.O. Box 1890  
2025 – 1st Avenue North, 50501  
  
Leighton Supply Co.  
P.O. Box 778  
1224-26 First Avenue, South, 50501

## **Iowa City**

Plumbers Supply Company  
P.O. Box 1270, 52244  
2020 South Riverside Drive, 52240

## **Mason City**

Plumb Supply, Inc.  
P.O. Box 1507  
25-45 19th Street, SW, 50401

## **Oelwein**

Plumb Supply, Inc.  
P.O. Box 73  
1000 South Frederick Street, 50662

## **Sioux City**

Lefkow Supply Co.  
P.O. Box 3436, 51102 – Mailing  
2300 Seventh Street, 51105 – Shipping

## **Spencer**

A.Y. McDonald Supply Co., Inc.  
P.O. Box 272  
402 East Fourth Street, 51301

## **Waterloo**

A.Y. McDonald Supply Co., Inc.  
P.O. Box 1920, 50704  
200 Ida Street, 50701

# AIRTIGHT SHAPES!

- Complete line of window choices for residential, commercial, and replacement applications.
- Casements, awnings, double-hungs, half, full, and quarter-circle windows, Geometrics, skylights, slope-glazing, patio doors, and the EAGLE Greenerie Room.
- True insulated glass is standard in every product. Low-E EAGLE Maximizer glass is available.
- Pre-finished aluminum extrusions in a range of colors on the exteriors of all products. Interiors are solid wood cores to be finished as you wish.
- Lowest air infiltration ratings in the wood window industry tested under Class A ANSI/NWMA IS-2-80 Improved.
- The only window line totally coordinated inside and out for total design flexibility in any architectural style.

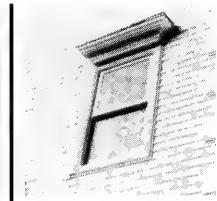
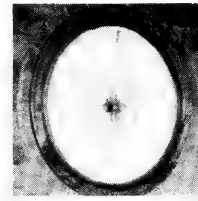


**EAGLE WINDOW & DOOR  
OF SIOUXLAND**  
211 East 27th St.  
So. Sioux City, NE 68776  
402/494-5328



**EDMUND PIGEON CO.**  
P.O. Box 8065  
7501 Mission Rd.  
Prairie Village, KS 66208  
913/381-0850

**WINDOR**  
3215 Lafayette Rd.  
Waterloo, IA 50707  
319/234-1763



**If You Don't Have Eagle,  
You've Settled For Less.**

For Distributors In Your Area, Contact Eagle Mfg., P.O. Box 1072, Dubuque, IA 52001 319/556-2270

**Saval LTD** Catering 279-9399

**EAT YOUR HEART OUT**  
Cafe & Wine Shop  
1410 Grand Ave.  
244-4117

**City Deli**  
Kaleidoscope at the Hub  
243-0403

**S.S. EPICURE**  
DINNER CRUISES & COCKTAILS  
Docking at the  
Botanical Center Pier  
271-1414

**Saval's**  
Restaurant  
112 - 5th Street, West Des Moines  
279-6051

Coming Soon—  
**Che Pasta**  
Wakonda Shopping Center

**City Grille**  
Kaleidoscope

## DO BUSINESS ON YOUR OWN TERMS!

**Buy or lease  
first-class office space  
at The Plaza.**

Only The Plaza gives you the choice of buying or leasing office space at the premier Des Moines location . . . downtown, on the skywalk, across from Nollen Plaza. This is impressive, high-visibility space with a host of extraordinary features and amenities, including an executive health club, that enhance your corporate/professional image.

The Plaza is *the* place to do business in Des Moines. And with our buy/lease flexibility and customized space planning services, you can soon be doing business on *your own terms*. Call Mary Seidler or Gib Eggen at 247-4900.

*The Plaza*  
Third and Walnut



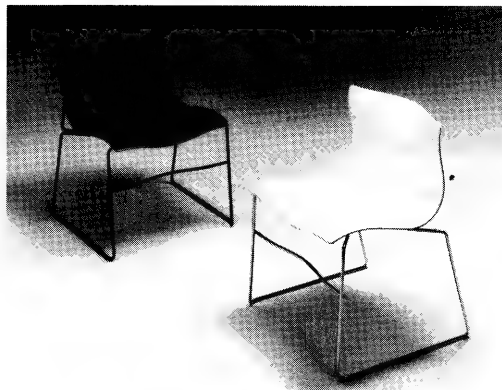
**IOWA REALTY**  
COMMERCIAL BROKERS  
(515) 247-4900

## Product Digest

### Vignelli Designs

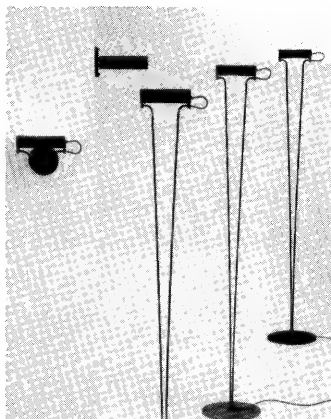
Knoll International has introduced the Handkerchief Chair, a versatile office side chair from Vignelli Designs.

Especially elegant, the sculptural design fluently evokes the light, airy contours of a handkerchief floating through the breeze. The chair features an unusually wide 23" seat and is capable of stacking 25 high. Choice of several frame finishes and shell colors. Arms and upholstery are optional. ■



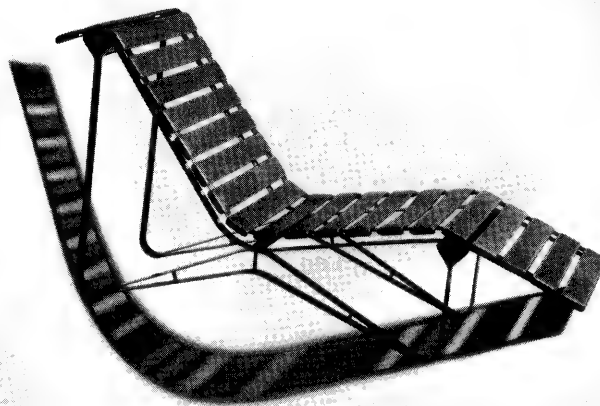
### Delta Series

Designed by Piotr Sierakowski for Koch and Lowy, the Delta Series features a unique shade which pivots 45° without relying on fasteners, swivels or separate joints. Emerging from the stem, the cord provides a visual relief to the rigid geometry of the base and the shade. Available in grey or black nextel suede, a soft, scratch resistant, non-reflective finish. Includes 300 watt halogen bulb with optional full range dimmer. ■



### Parabola

Designed by Nicola Trussardi, a well known fashion designer recognized as an innovator in the use of leather, the Parabola chaise lounge evokes memories of the 30's and 40's ocean liner lounges. The frame of gunmetal or brushed nickel finish steel is covered with strips of extra-thick leather, each wrapped around a core of steel. Available through Interna Designs, Chicago. ■



## GUARANTEED WALL PROTECTION

We guarantee our PERMASNAP COPING COVER SYSTEM against water leakage. Period. The secret is a styrene gutter chair at each joint that quietly carries water away.

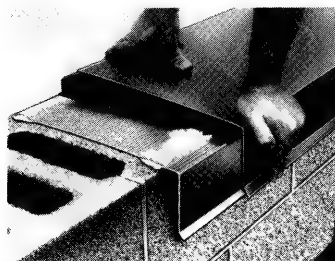
We also make sure the system stays in place. Without expensive wood nailers or imbedded anchor bolts. A special adhesive replaces them. And it sticks against 60 lbs. per square foot of uplift.

Permasnap Coping Covers are also simple to install. (It has to do with the "snap" in the name, but it's simpler if you see it for yourself.)

All in all, it's a pretty simple system. Only three parts. And we guarantee all of them. Specify Hickman.

**FREE "Roof-Line"**  
...1-800-438-3897

See our catalog (73 Hi) in Sweet's.



Available in Canada

**HICKMAN®**  
construction products



P.O. Box BL □ Des Moines, IA 50305 □ 515/262-8251  
P.O. Box 2051 □ Cedar Rapids, IA 52406 □ 319/365-7133  
in Iowa 800/362-2786

*City Design*



KITCHENS BATHS INTERIORS

**WOOD-MODE®**

Fine Custom Cabinetry

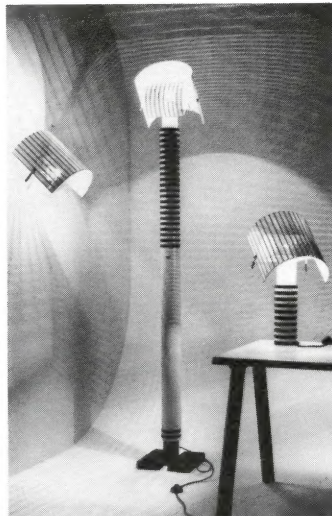
**EXCLUSIVE DEALERSHIP  
IN DES MOINES AREA**

208 FOURTH STREET WEST DES MOINES, IOWA 50326 (515) 255-7700

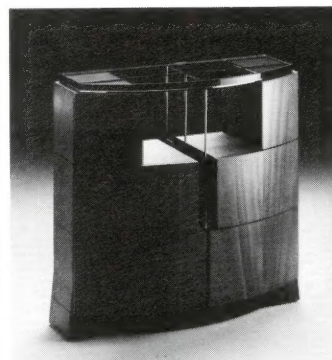
**Mariano Fortuny**  
Reproduced by Ecart International, the projector lamp was ingeniously conceived in 1902 by Mariano Fortuny for his own photographic laboratory. The original, on exhibit at the Fortuny Museum in Venice, is testimonial to his numerous talents as a sculptor, engraver and stage set designer. This adjustable reflector lamp has a 4' diameter dome and can reach a maximum height of 8'. Tripod and frame are black lacquered metal, while the cotton shade surrounds a nickel-plated brass reflector. Available through Furniture of the Twentieth Century. ■



**Contemporary Classic**  
Elegantly proportioned, this hand rubbed mahogany cabinet designed by Richard Gibbons features mirror stainless steel trim and a 1" clear glass top. Relying on meticulous detailing and contemporary architectural forms, the design evokes a classical hierarchy from the solidity of the base to the delicately scaled top. Available through Luten Clarey Stern, Inc., New York City. ■



**Shogun Series**  
Designed by Swiss architect Mario Botta, the "Shogun Series" features a pair of adjustable, white perforated metal diffusers that create a seemingly shifting pattern of dark and light. This shifting is echoed in the alternating black and white painted stand. The result appears as some sort of winged creature that is evolving into a centipede. Includes a 150 watt quartz halogen lamp. Available through Artemide. ■



*Martin Smith*

**RESOURCE FOR FINE OFFICE FURNITURE  
RELIABILITY SERVING THE ARCHITECTURAL COMMUNITY**

**FOR 50 YEARS**

**SK ■ SK ■ SK ■ SK ■**

**STEELCASE KNOLL ARTEC KIMBALL HIEBERT TOUHY KRUGER HBF**

**STOREY - KENWORTHY COMPANY**

**309 LOCUST ST.  
DES MOINES, IOWA 50308  
515-288-3243**

## INTERIOR PLANTSCAPES

Since 1953 Codner's has been creating stimulating, interior plantscapes, whether the setting is an office, lobby atrium or private residence. . . we guarantee quality in plants and service.

**DESIGN • INSTALLATION • MAINTENANCE • GUARANTEE**

**CODNER'S**  
**FLORIST AND GREENERY**

833 42nd Street • Des Moines, Iowa 50312 • (515) 279-7679

## Indianapolis Selects Barnes

The Indianapolis Museum of Art Board announced the appointment of Edward Larrabee Barnes as the architect for the Museum's proposed Mary Fendrich Hulman Pavilion. The choice of Barnes was based on his internationally successful career and reputation. He has had extensive experience

in Museum design, with such projects as the Walker Art Center, Minneapolis, the Dallas Museum of Art, and the Ft. Lauderdale Museum of Art.

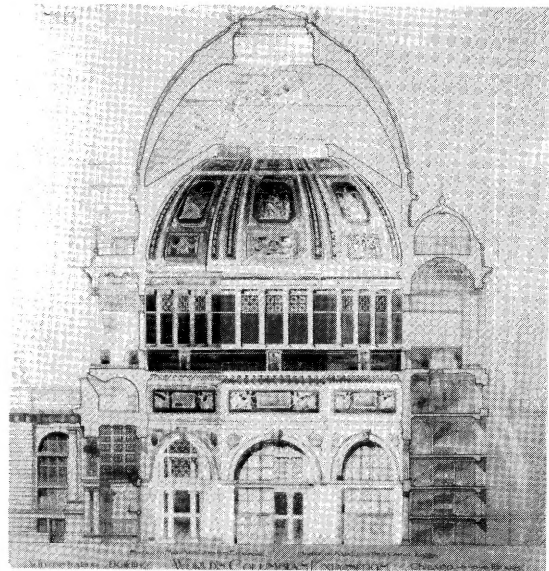
The \$16 million Mary Fendrich Hulman Pavilion will approximately double the Museum's current public gallery areas. It will provide much-needed space to exhibit works from the Museum's permanent collection and major international shows. The new pavilion also will provide space for the promised gift of Harrison Eiteljorg's nationally recognized collections of African and Oceanic art. ■

## Architectural Designs by Richard Morris Hunt

More than 80 original drawings, watercolors and 19th-century photographs documenting the career of the influential American architect Richard Morris Hunt will be featured in "The Architecture of Richard Morris Hunt" at the Octagon Museum, Washington, D.C. The exhibition will be on view September 12 - December 28.

Known to his contemporaries as "the dean of American architecture,"

Edward Larrabee Barnes



Hunt (1827-95) was the first American trained at the prestigious Ecole des Beaux-Arts in Paris.

As both teacher and architect, Hunt helped shift American taste in the 1860's and 1870's away from English Romanticism to French classical architecture - recalling Rome, the Renaissance and Baroque Europe - became fashionable among America's

Richard Morris Hunt's blue line print with gouache highlights of the Administration Building (1892), World's Columbian Exhibition, Chicago, IL. Photo: The AIA Foundation, Washington, D.C.

social and industrial elite.

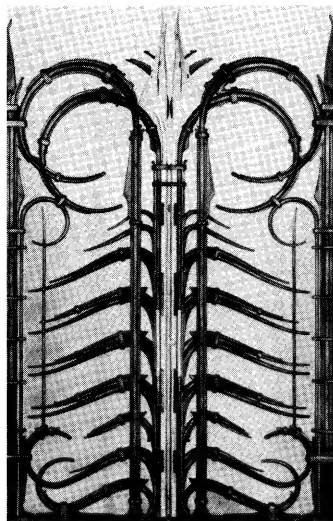
The exhibition, which opened at the Metropolitan Museum of Art in March 1986, will travel to the Art Institute of Chicago February-April 1987. ■

**HERE IT IS  
IN ITS SIMPLEST FORM -  
THE MARVIN WINDOWS CATALOG.**

...manufacturers make  
standard shapes and sizes.  
Marvin offers you thousands to  
choose from.

And each window is individually  
handmade, yet no more expensive  
than other brands of quality windows.  
Call or stop-in today for complete  
details on MARVIN WINDOWS.

**A.A. SCHNEIDERHAHN CO.**  
6111 Park Avenue  
P.O. Box 10304  
Des Moines, Iowa 50306  
Phone (515) 244-3157



### Metal Ornamentation

DECORATIVE METALWORK IN ARCHITECTURE scheduled for November 12-14, 1986 at the Radisson University Hotel, Minneapolis will focus on the design characteristics of decorative metals and their relation to contemporary design movements and trends. The conference, which is designed to encourage interaction between architects, interior designers and artist/

craftsmen, will examine criteria for good design and look at the historical continuity and discontinuity in the art of metalwork.

Invited speakers include: Albert Paley, professor and artist-in-residence, Rochester Institute of Technology; Dennis Gimmestad, Minnesota Historical Society; Frank Gehry, Frank O. Gehry Architects, Los Angeles; Heinz Tesar, Vienna; Steven Holl, Steven Holl Architects, New York; Robert J. Frasca, Zimmer, Gunsul, Frasca, Portland, Oregon; and Jack Andrews, curator, Samuel Yellin exhibit, Virginia Museum of Fine Arts. ■

### Claes Oldenburg/Coosje Van Bruggen Fountain and Reflecting Pool to Walker Art Center

Los Angeles-based philanthropist Frederick R. Weisman has contributed \$500,000 to Walker Art Center for a large-scale fountain and reflecting pool designed by internationally-renowned Pop artist Claes Oldenburg in partnership with Coosje van Bruggen. The fountain, titled **Spoonbridge and Cherry**, was commissioned by the museum for the Minneapolis Sculpture Garden.

**Spoonbridge and Cherry** is



designed in the shape of a stainless steel spoon with a red stemmed cherry placed at the apex of its bowl. Water will issue from the base of the cherry's stem into the bowl and down into an asymmetrically-shaped reflecting pool. The sculpture will span fifty-one and a half feet from the edge to the center of the pool and be situated upon a small island. ■

Coosje Van Bruggen, Claes

Oldenburg, Martin Friedman

Model for

*Spoonbridge and Cherry*, 1986

Photo: Walker Art Center

What  
Does  
Lightweight  
Concrete  
Have?

That GYP-CRETE  
DOESN'T?



### GYP-CRETE Floor Underlayment Offers Quality You Can Stand On! Economy You Can Bank On!

- plus: Fire Control • Sound Control • High Strength
- Lightweight Economy • Sets in 90 Minutes
  - Eliminates Double-Plating

#### • NO SHRINKAGE CRACKS

GYP-CRETE® Floor Underlayment is a lightweight, high-strength gypsum cement which quickly forms a fire resistant, sound insulated and crack resistant floor. When used in combination with other components of wood frame assemblies, or as a non-structural underlayment over precast concrete, GYP-CRETE sets to a smooth surface that extends the life of floor coverings. In renovation projects, GYP-CRETE is unsurpassed in correcting problems with uneven existing floors.

Quality Surface Systems  
(319) 337-3048  
Box 5359  
Coralville, Iowa 52241



**neumann**  
brothers, inc.

builders

**Personal Involvement  
Since 1912!**

New construction, additions, renovation, rigging and maintenance by General Contracting, Construction Management, or Design-Build.  
811 Grand Avenue  
P.O. Box 1315  
Des Moines, Iowa 50305  
(515) 243-0156



If You Think That  
All Architects Are Alike...

You're Wrong.

If they were we'd all live in the same style houses, work in look-alike buildings.

It's the individuality and reliability which gives the successful architect the name. Clients depend on architects for that.

It's the same individuality, the same reliability which sets Minolta apart from the copier industry. And architects across the globe depend on Minolta.

Call a Minolta dealer listed below for a no-obligation, in-office demonstration.

If you think we're unlike any other copier dealer you've dealt with...

you're right.



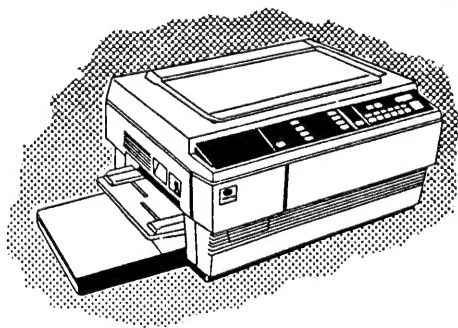
If You Think That All Copiers Are Alike...

#### Minolta 470-Zoom

11" x 17" Copies  
61% to 164% Sizing  
1/10% Increments  
Two Sided Copying  
Edge to Edge Copying  
Color Copying  
30 Copies p/Minute  
Local Service

#### Minolta 450-Zoom

11" x 17" Copies  
64% to 142% Sizing  
1/10% Increments  
Two Sided Copying  
Edge to Edge Copying  
Dual Cassettes  
25 Copies p/Minute  
Local Service



**M  
M SALES  
COMPANY**

2002 Woodland  
Des Moines, Iowa 50312  
(515) 283-0607  
1-800-362-1646

**OFFICE  
ENTERPRISES**

One-Twenty Eight  
Second Avenue, South West  
P.O. Box 1806  
Cedar Rapids, Iowa 52406  
Wats 800-332-8157  
Waterloo 319-291-7012

**ABDICK** Products Co

1430 Tri-View Avenue  
Sioux City, Iowa  
51103-5294  
712-277-8945

1401 "C" Avenue  
Sioux Falls, South Dakota  
57104-0332  
605-338-4840

Iowa Only Order Line 800-352-4695

Area Wide Order Line 800-858-7770